











# *The* BROOKLYN MUSEUM QUARTERLY

Index to Volume IV

January 1917 to October 1917

An illustrated magazine published quarterly, devoted to subjects of interest in Fine Arts, Ethnology, and Natural History, with special emphasis upon the activities of the Brooklyn Museum and its influence as an educational institution.

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BROOKLYN, N. Y.

The Brooklyn Institute of Arts and Sciences

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PUBLICATIONS OF THE MUSEUMS  
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ANNUAL REPORTS

Reports upon the Condition and Progress of the Museums,  
1904 to date.

MUSEUM NEWS AND QUARTERLY

Children's Museum Bulletin. October, 1902-March, 1904. *Out of Print.*

Children's Museum News. April, 1904-March, 1905. *Out of Print.* [New Series] October, 1913, to date. Monthly from October to May.

The Museum News, issued monthly from October to May. Volumes 1 and 2, 1905-1907. *Out of Print.* Volumes 3-8, 1907-1913. Gratis upon application to the Director, Central Museum, Eastern Parkway, Brooklyn, N. Y.

The Brooklyn Museum Quarterly. Volume I, March, 1914-January, 1915; Volume II, April, 1915-October, 1915; Volume III, January, 1916-October, 1916; Volume IV, January, 1917-October, 1917.

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The following publications are issued at irregular intervals, and present the original researches of the Curators and Assistants of the Museum, and work by specialists based upon the Museum Collections.

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Each Memoir is a complete publication and is for sale separately. Orders for purchase and correspondence regarding exchanges may be addressed to the Librarian, Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

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Each volume of the Science Bulletin contains about 400 pages of printed matter or about 325 pages accompanied by 50 plates. Each number of the Science Bulletin is sold separately. The subscription price is \$3.00 per volume, payable in advance. Subscriptions should be sent in care of the Librarian of the Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

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## MISCELLANEOUS

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- Some Nature Books for Mothers and Children. An annotated list; compiled by Miriam S. Draper, 1912.

## COLD SPRING HARBOR MONOGRAPHS

The Museum also distributes the Monographs of the Marine Biological Laboratory at Cold Spring Harbor, Long Island, of which seven numbers have been published to date.

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ANITA RAMIREZ IN BLACK

From the painting by IGNACIO ZULOAGA. Acquired by the Brooklyn Museum for its permanent collection.

## Second Thoughts about Zuloaga

**W**ALTER SAVAGE LANDOR once said: "I shall dine late, but it will be in good company." Zuloaga is only forty-six, he is dining early and in good company, for the critics appear to be of the unanimous opinion that an unusual and powerful genius has made its appearance in the world of art.

Too much cannot be said of the value of the fleeting hours during which we examined for the last time, this astonishing one-man exhibition. That the given series of forty-three pictures will ever be seen together again is, of course, impossible. That any exactly parallel exhibition of the work of this particular man will ever be seen again, in this country, is improbable and appears to be impossible. Some other Zuloaga may be known to us again. Some individually greater pictures even than the best of these might conceivably be produced by the artist, or may conceivably even now exist. But it is wholly improbable that the remarkable scope and curiously varied comprehensiveness of the present exhibition will ever be matched again in Zuloaga's case.

Presuming for a moment that the greatest living painter is in question without just yet asserting it, this fleeting character of the exhibition gives us something to think about. We have had three weeks of it in Brooklyn and three weeks of it in New York, and shall never see its like again. This is the plain probability or certainty. What we have here is the output of a number of years, from the prime of the artist's life and vigor. When another period of equal length has elapsed who can tell what other enterprises in the way of exhibitions may be absorbing the public.



#### THE CARDINAL

From the painting by IGNACIO ZULOAGA in the exhibition at the Brooklyn Museum.



In spite of the wholly unique totality of Zuloaga's result, it may safely be said that at least thirty paintings of this series are not individually better or more remarkable than similar pictures or portraits, of which a very considerable number of living artists are capable. As regards the remaining pictures, and as far as the mere art of painting is concerned, if we look aside from the subject matter, the dimension, the composition, the spiritual essence, and the chromatic harmony, there is not a picture in the exhibition which could not be matched in technique by various living painters and many contemporaries of recent years. But dimension, composition, spiritual outlook, chromatic harmony, and subject matter happen to be momentous things, and if any one doubts that Zuloaga stands first and alone among living and also among contemporary painters, it only devolves on such a person to mention the artist whose entire output during life could be considered as rivalling the present exhibition in the given particulars.

Mere dimension does not of itself figure in our estimate of a work of art, but it is undoubtedly an element of importance and of greatness when the subject matter is worthy of big dimension. Consider, not only that there are seven canvasses in this exhibition ranging from six by seven feet to nine and a half by eleven and a half feet, but that these canvasses are *in all other particulars* those of the greatest importance. There are, for instance, many artists who might paint a life-size portrait of M. Maurice Barrès which would be quite as good a portrait, and quite as fine a painting as the one by Zuloaga, but where is the other artist who could project the whole city of Toledo in the background and in the dimensions of a large landscape, without hurting the portrait, and without hurting *the picture*. Of course, the motive explains the picture. M. Barrès has written a book on "El Greco, or the Secret of Toledo," and El Greco is Zuloaga's favorite Old Master. The idea of painting M. Barrès in profile with his book in hand on a hillside in the



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#### WOMEN ON THE BALCONY

From the painting by IGNACIO ZULOAGA, loaned by Mr. Willard D. Straight for the exhibition at the Brooklyn Museum.

foreground, and with the whole city on his left hand in the distance, is an idea which is worth while, but the question may be repeated: how many artists can paint a satisfactory picture of the whole city of Toledo as a background and throw in a portrait of the man who has written about it as though he belonged there, a picture thoroughly harmonious in color, thoroughly competent as a landscape, and a landscape which does not minimize the importance of the portrait?

The critics help us to understand this portentous and stupendous phenomenon. Zuloaga is a Spaniard of the Spaniards and a Basque of the Basques. He is a reincarnation of the sixteenth century. He is the spiritual heir of El Greco, Velasquez and Goya. Best of all, he has been a bull-fighter. Finally, it is worth adding that the man is a colossal genius who happens to be a painter, which is no explanation at all, but still it helps to explain.

Aside from many other notable qualities of his art, Zuloaga's backgrounds are most remarkable. Even in interiors they are frequently landscapes, seen through a window which is sometimes of such proportions that the landscape is part of the composition of the painting. In the entire art of the last hundred years there is nothing to parallel the portrait figure of the seated Cardinal with his clerical attendant, which is actually balanced by a cliff rising out of the landscape in the background, as seen through a window in the rear of the apartment. Preferably, however, the figure subjects, including the individual full length portraits, are not only posed in the open air, but are placed on an eminence in such a way that the background shows the landscape as seen from an elevation. This is one element of the commanding effect of the figures in such cases, because they dominate the scene in which they appear.

Much has been said of the analogies between the most famous older Spanish painters and this modern Spaniard, but what appears to the writer as of main importance is that this painter alone among modern artists has revived the low



THE BROTHERHOOD OF CHRIST CRUCIFIED

From the painting by IGNACIO ZULOAGA in the exhibition at the Brooklyn Museum.





WOMEN OF SEPÚLVEDA

From the painting by IGNACIO ZULOAGA in the exhibition at the Brooklyn Museum.

tonality of the old masters in large compositions, without imitating or copying the appearance of their paintings in other particulars. There have been many masters of the low tone in modern art, but not, to my knowledge, among the painters who have worked in large compositions, aside from Munkacsey, whose tone was not as harmonious, and whose general results were far inferior to Zuloaga's. In the matter of color schemes Zuloaga may lay claim to complete originality, not only as against the old masters, but also as against the moderns. The novelty of these color combinations is as undeniable as the fact that they are vastly successful in the decorative sense, and the additional fact that they are wholly within the limits of matter of fact reality or probability. As an example, "The Cardinal" may once more be cited; with strong color patterns in the carpet, the tablecloth and the curtain, beside the rich color of the Cardinal's cape and robe, all harmonized with one another and with the landscape background.

As a landscape artist Zuloaga is remarkably successful in summary views of Spanish towns. The largeness of his personality and of his outlook is again apparent in this preference for panoramic subjects. Regarded as decorations, from the standpoint of color and composition, his best landscapes, Segovia (78 x 52 in.), and Alquezar (78 x 55 in.), are among the first in modern art. As a master of landscape summarization which is true to nature in the large sense, and as revealed in these pictures of towns, he has no superior, and probably no equal among modern painters in oil. In fact, Zuloaga exhibits in his landscape oil painting all the qualities of summary suggestion and rapid execution which we usually consider as necessarily limited to water-color.

Finally, a Shakesperian comprehensiveness of moods and of subject matter is a notable trait in the painter as revealed by the remarkable variety of the exhibition. "The Brotherhood of Christ Crucified" is the most powerful religious picture within my knowledge in modern art. The



PORTRAIT OF M. MAURICE BARRÈS

From the painting by IGNACIO ZULOAGA in the exhibition at the Brooklyn Museum.

"Women of Sepúlveda" are as mysterious as Macbeth's witches. The ladies of "The Balcony" are invitingly coquettish. "The Victim of the Fête" is a pathetic sermon on the cruelties of bull-fighting, whereas the toreadors themselves ("Future Idols") are modest, unassuming and well-bred in bearing, and doubtless also true to life. Add a choice assemblage of ladies whose portraits are as gay, frivolous, sentimental, serious, serene or imperious as the originals must have been, and we find in Zuloaga a student of human nature who fairly rivals Balzac. This quality again appears in "The Cardinal," whose portrait is certainly not flattered at the expense of truth.

The Zuloaga exhibition is comprehensively national, consistently serious in outlook, genuine in feeling and satisfactory in technique. The execution of these paintings is broad and powerful without exception. The results are obtained with economy of effort and great dexterity, but the latter quality never appears to furnish the reason for which the picture was painted. A striking characteristic of the figure subjects is the physical stamina and dignified self-assurance and poise of the types. None of the ladies appear to be in need of votes for women. In looking at all the various types one is reminded of the fact that the percentage of insanity is lower in Spain than in any other country of Western Europe.

Mr. Sargent's foreword to the catalogue says much with few words. In referring to "El Greco the mystic and the magician Goya," he salutes in Zuloaga "the apparition of a corresponding power."

W. H. G.



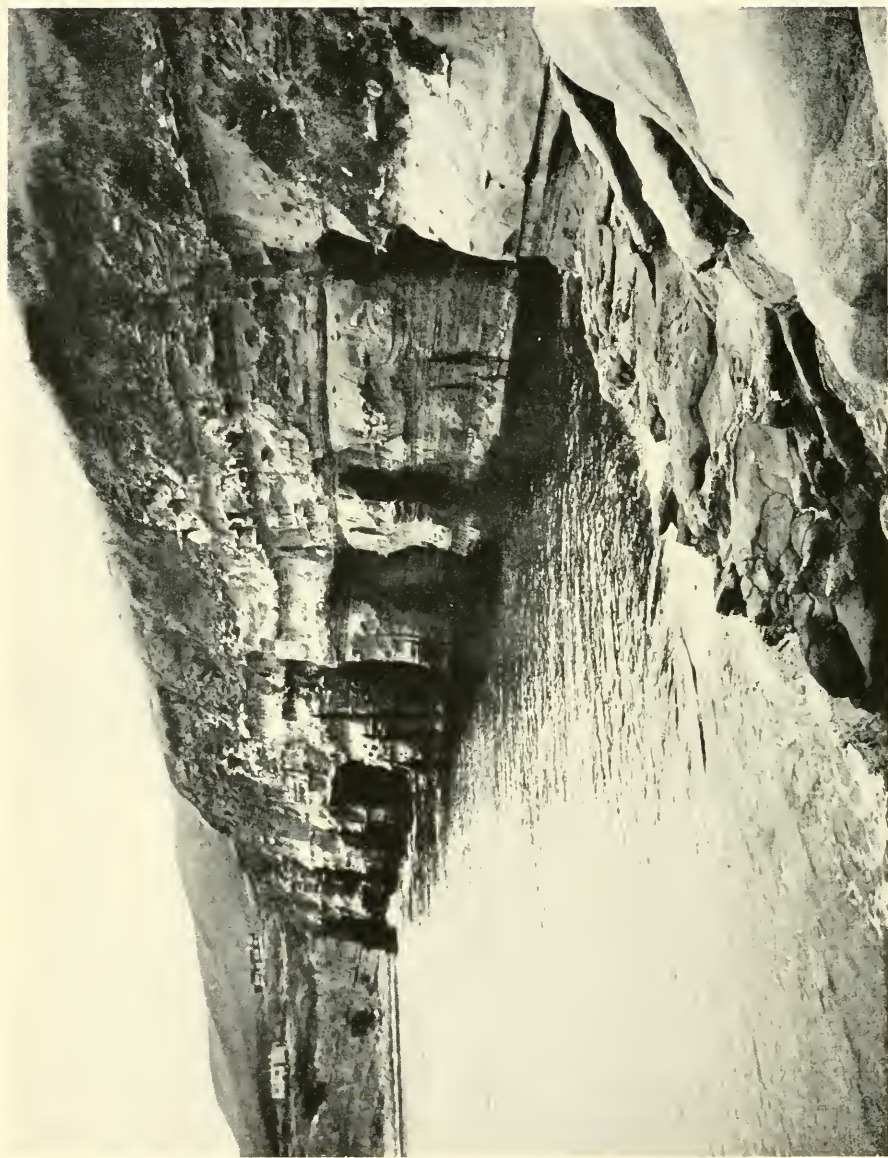
## Marine Investigations on the Pacific Coast

**L**A JOLLA, a charming little resort on the coast of Southern California, nestles high on the cliffs overlooking a lovely bay. Here during the summer, when the fields and hills of the interior have become parched and brown, the people gather to find relief in the cool sea-air, comfort in cosy bungalows well-nigh hidden beneath flowering vines and recreation on the beach and in the bay.

“La Jolla,” in the soft Castilian tongue pronounced like “la joya” (the jewel), at first thought suggests a fitting application to the sparkling blue water of the bay, yet as spelled, the name, said to be a corruption of Indian and Spanish, meaning a pot-hole or a well, more likely refers to the numerous tide pools and to the caves at the base of the high, sandstone cliffs. The entrance and interior of the caves have been sculptured into fantastic arches and columns by the ceaseless action of the sea. The walls covered with a growth of microscopic plants are a bright pink. In the gloom of deeper recesses are pools with clusters of beautiful sea-anemones displaying delicate shades of heliotrope and cream instead of the purple and green of their kind living in the bay.

Above the caves, securely glued to the rocks, are hundreds of the round nests of cliff swallows, while gulls, terns and cormorants find favorite roosting places on the ledges projecting from the face of the cliffs. The gulls, under protective bird laws, have become fearless, and it is a pastime on the shore to feed them out of hand.

The portion of the bay near the cliffs is known as the marine garden, and here, as in Santa Catalina, Bermuda and the Bahamas, the wonders of the sea are shown and admired



PHOTOGRAPH BY LEOPOLD HUGO

SANDSTONE CLIFFS AND SEA CAVES AT LA JOLLA, SOUTHERN CALIFORNIA

In the clear water near the cliffs is the marine garden wonderfully rich in marine and plant life.

through glass bottom boats. The variety of marine algae disclosed to view is truly remarkable. Some, small and moss-like, that grow upon submerged rocks, are red, grey, or green in hue; others with long, serrated leaves gracefully sway with the currents, while still others, the largest of all, firmly anchored at great depth reach up to the surface of the sea.

Not less remarkable in profusion, color and form is the animal life. Among the fishes one species is flaming red and of fair size; striking also, are large, blue starfishes, and eagerly sought by visitors to the marine garden are the abalones. These are not the polished, iridescent shells placed in the water at Santa Catalina for tourists to discover, but are the living animals, dark oblong objects, attached to rocks. On the Pacific Coast the abalones are prized, not only for the brilliancy of their shells, but for the flavor of their meat as well. Indeed, so much are they in demand that restrictive measures have been placed upon their capture to prevent extermination.

Readers of the Quarterly, October, 1915, may recall the illustration of an under-sea group depicting a coral reef in the Bahamas. This group was the first in a series of exhibits dealing with the marine life of well-defined faunal zones on or near the coast of the North American continent. In the second group of this series it has been planned to represent marine life characteristic of the Pacific Coast. To conduct studies and collect material for this exhibit was the mission of the Museum Expedition during the summer of 1916.

The selection of La Jolla as a base for operations was determined by three factors. First, the richness of the marine fauna, so well known through the publications of the Scripps Institution for Biological Research of the University of California, located at La Jolla. Second, the advantage to the expedition of the equipment of the Biological Station, combined with the experience and advice of its scientific staff. Third, the geographical location, and the effect of





PHOTOGRAPH BY LEOPOLD HUGO

**BIRD ROCK NEAR LA JOLLA, SOUTHERN CALIFORNIA**

A favorite roosting place for gulls and terns. Rocks and ledges exposed at low tide teem with marine life and offer exceptional opportunity for the collector.





FROM THE PAINTING BY H. B. TSCHUDY

#### ALONG THE SHORE AT LA JOLLA, SOUTHERN CALIFORNIA

The gulls under protective bird laws have become fearless and it is a pastime on the shore to feed them from the hand.

ocean currents upon the distribution of marine life. Thus at La Jolla, 32 degrees latitude, because of the cold waters of the Japanese current, which closely approach the coast, coral reefs are absent, whereas in the Atlantic Ocean, at the same latitude, owing to the warm Gulf Stream, reef corals flourish.

The large, submerged rocks near the base of the high, cave-worn cliffs, shown in the accompanying illustration, presented an ideal setting for reproduction in the Museum's under-sea group. Here the animal and plant life typical of the region is found in greatest profusion, and here also the greater part of the collections was obtained. Detailed discussion of the group must necessarily be deferred until its

completion, but it may be stated with certainty that in its diversity of life, in color and effect, although entirely different in composition, the Pacific Coast group will rival the coral reef group.

Both Mr. Tschudy, Museum Artist, and Mr. Miranda, Modeller, have rendered valuable service by making color sketches and models of the living animals and plants. To Dr. William E. Ritter, Director of the Scripps Institution, and to his associates the hearty thanks of the Museum are due for their assistance and interest in the work.

After leaving La Jolla the writer visited Biological Stations at Santa Catalina, Los Angeles and Pacific Grove. It is a satisfaction to report that none of these stations would have offered facilities for the investigations of the Expedition as favorable as those at La Jolla.

Another short stop was made at the Biological Station of the University of Washington at Friday Harbor, Puget Sound. Here many interesting marine animals, typical of the North Pacific Coast and very desirable for the Museum's systematic collections were secured. For this privilege the writer gratefully acknowledges his indebtedness to Dr. T. C. Frye, Director of the Biological Station. G. P. E.

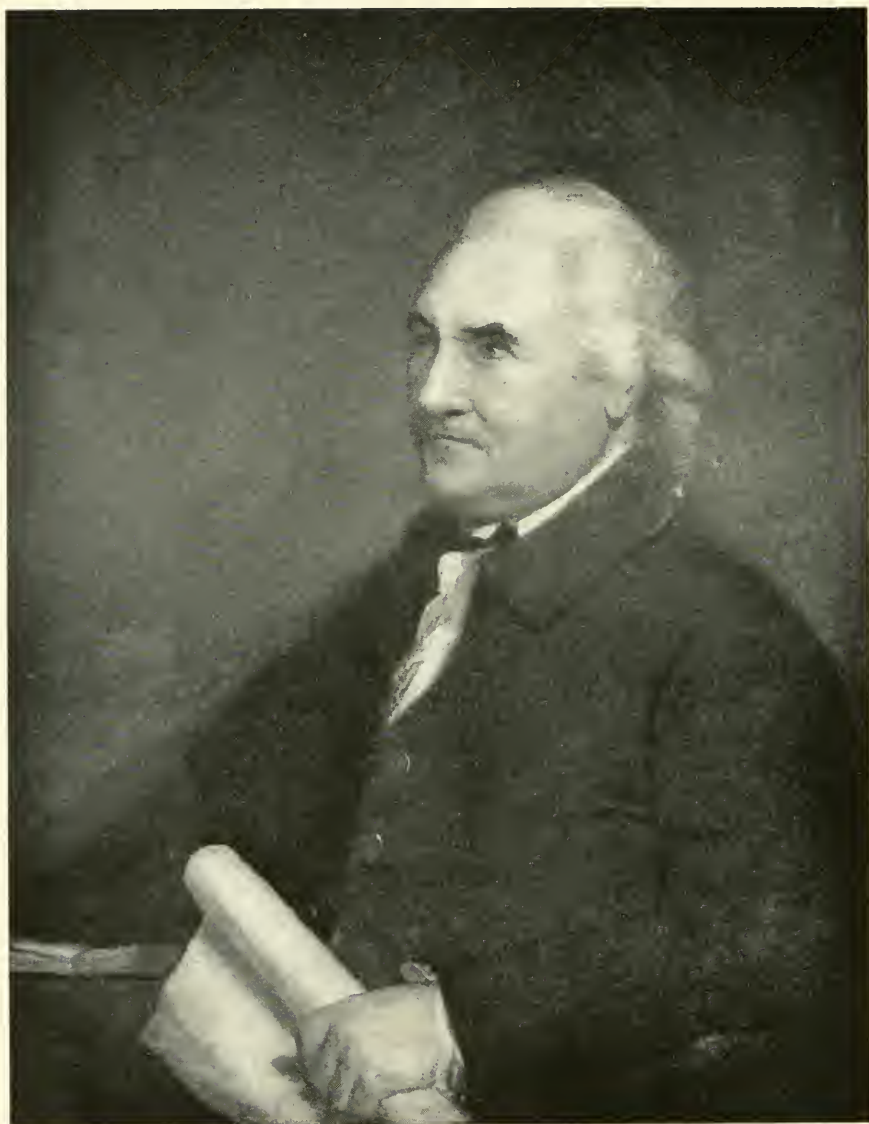
## Colonel Isaac Barré by Gilbert Stuart

A FINE and important portrait by Gilbert Stuart, the gift of several friends of the Museum, is a recent acquisition—a painting which possesses the double qualities of artistic merit and historic interest.

Colonel Isaac Barré, the subject of the painting, was born in Dublin, Ireland, in 1726 and died in 1802. The son of a French refugee, he entered the British army and fought with Wolfe at Quebec, where a wound in his cheek was received in the assault on the city. His political history is even more interesting and creditable. In 1765 the Stamp Act, after strenuous opposition from Pitt, Barré and others, was passed—Barré's eloquent championship of the American cause in this struggle winning him the affection of the American people.

The characterization of the Americans as "Sons of Liberty," a title later adopted among the Colonies by patriotic societies, owed its origin to Isaac Barré's application of the term to the Americans when speaking in the House of Commons against the passage of the Stamp Act. The Boston Sons of Liberty on the repeal of this Act in 1776, decorated the so-called Tree of Liberty with lanterns and the houses near it with portraits of Barré among those of others conspicuous in the cause of liberty in England.

Long after the Repeal he continued to maintain the rights of the Colonies, saying, in 1774, in a notable speech in Parliament, against the Boston Port Bill: "Keep your hands out of the pockets of the Americans and they will be your obedient subjects."



COLONEL ISAAC BARRÉ

From the painting by GILBERT STUART recently acquired by the Brooklyn Museum for its permanent collection.

In the patriotic ballad of the Boston Bill the anonymous poet (?) sings:

“Not Isaac Barré cou’d make it tarry  
It rapid ran like wheel of mill,  
Old Abraham’s self had seemed an elf,  
Had he oppos’d the Boston Bill.”

He became Treasurer of Ireland in 1766 and, among many others, was reputed to be the author of the “Letters of Junius.”

Colonel Barré is described by a frank contemporary as “a black robust man of a military figure, rather hard-favored than not, with a peculiar distortion of one side of his face, which it happens was owing to a bullet lodged loosely in his cheek which gave a savage glare to his eye.”

This does not seem, however, to be wholly Stuart’s conception of his sitter. The face scar is not ignored, neither is it emphasized in the portrait. Mental and physical energy, dignity, shrewd kindliness and uprightness of character are the qualities the painter sees. It is what is sometimes called a “hard bitten” face—the face of a soldier, an officer, a man of affairs, but a leader’s face whether in the field of war or politics.

Stuart has painted *con amore*, and with reason. His personal obligations to Barré were great, and as an American he must have felt his debt to this defender of the American cause.

A letter from Stuart to Sully reveals his personal debt to Barré whose friend, Lord St. Vincent, was the original owner of the portrait:

“Lord St. Vincent, the Duke of Northumberland, and Colonel Barré came unexpectedly one morning into my room, locked the door and then made known the object of their visit. They understood that I was under pecuniary embarrassment and offered me assistance, which I declined. Then they said they would sit for their portraits. Of course, I was ready to serve them. They advised that I should make it a rule that half price must be paid at the



first sitting. They insisted on setting the example and I followed the practice ever after this delicate mode of showing their friendship."

The painting shows the subject seated facing to the right. The left hand clasps a half unrolled document; a bundle of legal papers lies upon the desk at the right. The coat is a dark blue velvet; the background dark; the color is rich and warm and the complexion is ruddy, and without the pink and white delicacy of some of the Washington portraits, whose merits lie in vigorous modelling brushwork and fine characterization, rather than in justness of tone and color.

The finely formed head is strongly modelled and painted solidly. The eyebrows are black, the hair powdered in the fashion of the day is frankly brushed back from the forehead and painted with breadth and fidelity. The left arm is short and the hand weak, faults probably due to the low placing of the head in the canvas with consequent cramping of the lower part of the figure, and the resulting attempt of the painter to crowd in the hand—a common defect in portraits of that day. The observer's interest in the personality of the sitter and in the painter's complete mastery of his problems is not distracted by any cleverness of technique or mannerism.

The portrait was done in England, but has an individuality, strength and directness not often associated with Stuart's English work. There is little reminder of the English painters; it is less polished, less finished, but more real and vigorous in its characterization.

The engraving by G. Hall, from this painting, is also owned by the Museum.

W. H. C.

## The Early Art of Western Europe Elucidated by the Contemporary Literature

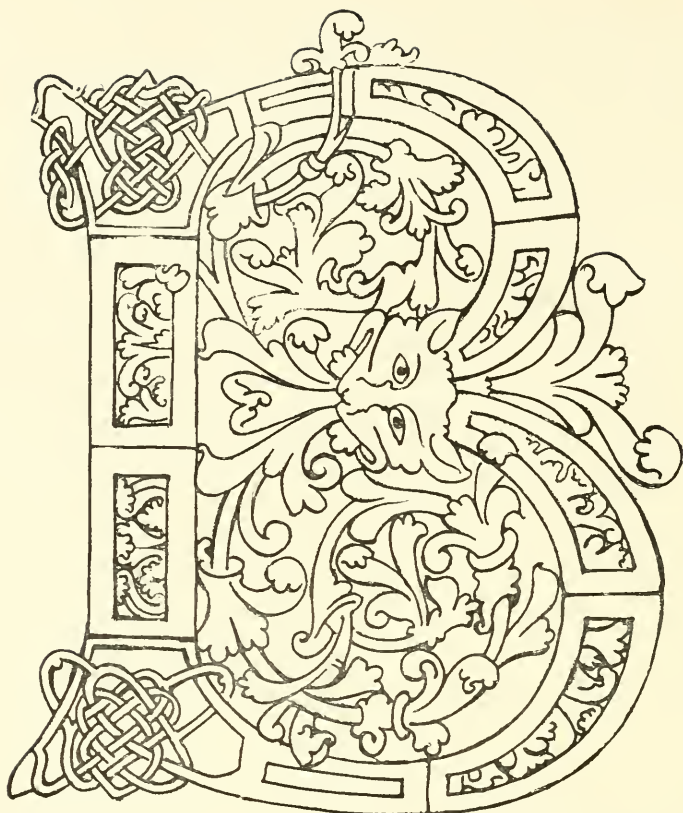
**I**N a preceding article in the Quarterly for July, 1916, the influence of Anglo-Saxon design upon the early art of Normandy and Anjou was discussed. This assumption, demonstrated by a comparison of Anglo-Saxon illuminations or examples from Mont St. Michel, has since been definitely confirmed. A capital "B" on a manuscript bearing the words "Ex Monasterio Sti Michaelis" is evidently a modified imitation of the capital "B" from the Harley Ms. 2904. As the same animal's head is found as that used in the lectionary from the same library, there can be no doubt that this Norman Abbey drew inspiration from the Scriptorium founded by Alfred the Great at Winchester.<sup>1</sup>

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<sup>1</sup> The Canons of Mont St. Michel encouraged study as early as the eighth and ninth centuries. At a later time there was a school there, where the Scriptures and the Fathers of the Church were studied, along with Aristotle, Cicero, Seneca, Marcian and Boetius. Grammar, poetry, music, painting and architecture, jurisprudence, medicine and government were also studied.

Hence it is not surprising to find the art of illumination carried on there as well; this abbey seems to have been similar to that of Winchester, where the Scriptorium founded by Alfred the Great continued to perform its function, at the time when the northwest of England was inhabited by the Norsemen, who influenced poetry and design in that country.

Several designers of illumination are known by name: Hilduin, Scoliard, Raoul, and others. Musical notation is also met with. The books in which these were incorporated were not mere by-play, but were considered the most precious possessions of the Abbey, which was called the "City of Books." The illustrious Abbot Robert de Torigny was dignified by the title of "Librarian of Mont St. Michel."



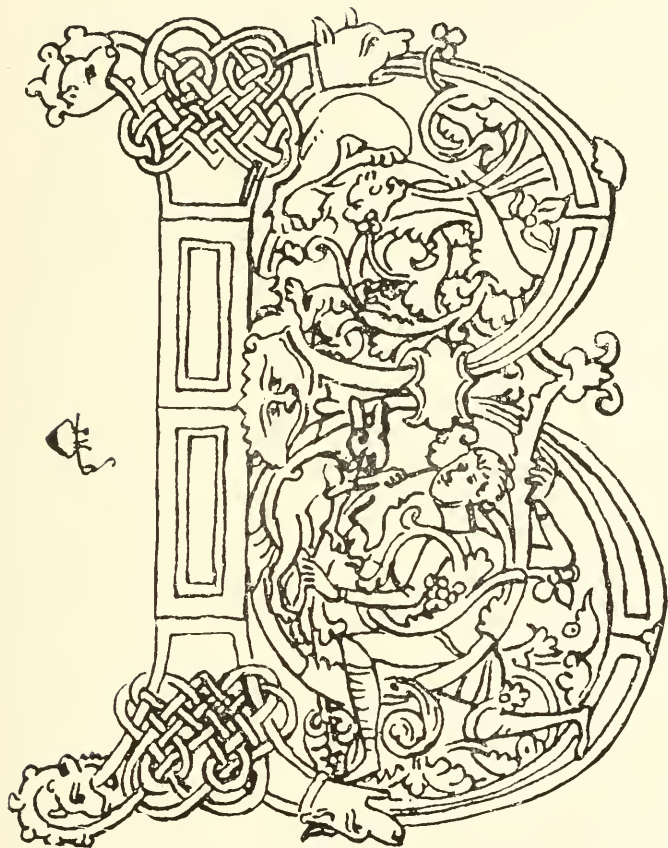
FROM THE HARLEY MS. 2904, BRITISH MUSEUM, DATED 963-964 A. D.  
WINCHESTER SCHOOL.

This matter having now become a fact, further inquiry concerning the basis of Western European art is justified.

Let us look at the position broadly. We see in the tenth century, from 974, an emigration of the best families from Norway to Iceland and the West of France. Long before, the Danes had settled on the West Coast of England, and now, in Iceland. Hence, all around the North Sea were settlements of the same race, the race we know under the name of Vikings or Northmen. The Normans were the descendants of these warriors and their French wives, and after their conquest of England they slowly mingled with the Anglo-



# *Ex Monasterio S<sup>ti</sup> Michaelis*



A CAPITAL LETTER FROM A MANUSCRIPT FORMING PART OF THE LIBRARY OF MONT ST. MICHEL, NOW AT AVRANCHES. THIS WAS EVIDENTLY INSPIRED BY THE CAPITAL "B" OF THE HARLEY MS. NO. 2904 ON THE OPPOSITE PAGE, ALTHOUGH THE DESIGN OF THE DETAILS IS MUCH CHANGED AND THE COMPOSITION CONFUSED, AN INDICATION THAT THE AUTHOR WAS NOT WORKING ALONG ORIGINAL LINES.

Saxons and Danes, thus ultimately forming the English nation.

The art of these peoples we can study to some degree, and glean therefrom far more than might be supposed. Still, such things are but fragments, and however convincing to one who spends time in becoming familiar with them and can discern their remarkable analogies, they will have but little power of creating conviction in the minds of the majority who are not in a position to make a minute comparison of decorative design.

Hence we seek in the present study to demonstrate a fact more easily perceived. Having done so, we may afterwards make use of the vantage ground so attained, to show that in art a similar state of things existed. This must be the excuse for entering upon a line of thought more fitted for a literary journal than a museum journal—though, indeed, language and art are so related that perhaps such an excuse is not necessary.

What we purpose to show is this: that the early poetry of Normandy, England and France appears to be largely Celtic and Northern in origin, a result of the creative imagination of the peoples above referred to, settled around the North Sea. If this is the case, it follows that the art of the West of Europe would naturally be due to the same origin, and we have but to confirm an antecedent.

## THE NORMANS AND EARLY EUROPEAN LITERATURE IN THE WEST

It is admitted by French students that the *Chanson de Roland* is the best of the early epics. Lanson, in his manual on French Literature, says "there is nothing like it, and nothing approaches it." This was written before any Italian literature existed, and is the Homer of our race. Leon Gautier also gave years of work to its study, and describes it as spontaneous and simple in form, placid and sincere,

**H**alt sunt li pui e mult halt les arbres  
A uatre prinz i ad luisant de marbre.  
S'ur l'erbe uerte liquent kolt se pisme.  
V'ns sarratzins tute uete lesquardet.  
S'ise feinst mort sigist entre les altres.  
Del sanc luat sun cors 7 sun uisage.  
O et sei en piez 7 de curre saltet.  
Sels fut 7 fuz de grant uasselage.  
Par sun orgaill cumencet mortel rage.  
Kolt saisi 7 sun cors 7 ses armes.  
7 dist un mot uencut est li nief carles.  
Ceste espee portera en arabe.

**C** Noel ciretes liquent sapcut alques.  
O sent kolt que sespee litolt.  
V'vint les oiz filz ad dit un mot.  
O en escientre tu nief mie des noz.  
tient l'olifant que n'unkel p'dre ne uolt.  
S'il fiert en l'elme ki gēmet fut a or.  
frustet l'acore 7 la teste 7 les os.  
Ans d'ous les oiz del chef le ad mis fors.  
I us a ses piez fil ad cresturneo mort.  
Après li dit culuert paen cū fust unkel si os.  
a ne me saisi ne adreit ne a cors.  
N'el orrat hūme ne tenienget por fol.  
Fenduz en 2 mis olifant el gros.  
come en est li cristals 7 hors.

**C**asent kolt la uenie ad p'due.  
O et sei sur piez quanquil poer tesneraier.

without artifice, with great unity of aim and with primitive, almost childlike, traits.

The manuscript of this literary monument of early times was discovered at Oxford, early in the nineteenth century. Gautier minutely analyzed it and compared it with several other copies discovered later. He arrived at the conclusion that it is a poor copy made by a Jongleur or Minstrel, of Anglo-Norman nationality, probably for his own use, with numerous omissions and errors. By careful study he was able to reconstruct the original manuscript, from which in the late twelfth century this copy was made. The original he believes to be a writing of much earlier date, in a dialect of Norman-French vocabulary, with Anglo-Norman elements. He thinks the author may have come across with the Conqueror, or, at any rate, soon after 1066.<sup>2</sup> E. Faguet says that some of the incidents are historical facts, found also in other manuscripts; but as we shall see, the whole is permeated with ideas not derived from a French source, though this is the most important piece of early French literature. The whole is based on a French historical frame-work, dealing with Charlemagne and his battle in the Pyrenees, and other events on the Continent.

After this *Chanson*, the most prominent early literature of France, are the lays from Brittany, which, Celtic in origin, admittedly came into France through Normandy, and were later assimilated in Germany in the thirteenth century. In the North of France there was also in the eleventh century, lyrical poetry contemporaneous with the great epic poem of Roland. This lyrical poetry is considered indigenous to that locality, and is thought to have been influenced solely by the Southern poetry of Provence in the twelfth

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<sup>2</sup> His argument for this is based partly upon the various passages referring to the arms and armor in use, which were found to correspond with those in use in the latter part of the eleventh and twelfth centuries. The literary contents of the writing are, therefore, in accordance with the language used.

century, which brings the center of origin of lyric poetry also very near the Norman duchy.

Such is the verdict of modern French students concerning their own literature. Lanson dwells on the fact that the Celts having been driven into Ireland, Wales, Cornwall and Brittany, formed there a literature which expressed their national character. It was an emotive poetry, depressed or passionate. The Welsh or Irish harp, still used as the armorial emblem for the country, is the emblem of the *rote* or small instrument used to accompany the song. Irish missionaries spread over Europe in the time of Charlemagne and were exponents of the national idealism in its religious form, in opposition to the more practical Gauls and Anglo-Saxons. The Irish monks built monasteries in desolate islands, living alone on the crags, exciting to the highest pitch their naturally emotive temperament, and after so living, they went about to impress their hearers in the world. A number of religious ethnic and historic traditions grew up in poetic form, and stories of fabulous journeys, strange combats, men with supernatural power, animals with human understanding, magic fountains and speaking trees, philtres, rings and arms of magic virtue were circulated, all mingled with stories of wild adventure, having but a vague line between fact and fiction.

The Church, powerless to repress the popular appetite for such ideas, incorporated them in her teaching with some change of names, thus giving to the stories new life and a wider circulation, some of them being introduced as part of the dramas which had been provided for the fairs instituted by Charlemagne, to attract people to the churches.

The Anglo-Saxon point of view is represented in its more recent form in the writings of W. J. Courthorpe ("History of English Poetry," 1910). He says that the adventurous spirit of the Northmen remained wherever they settled. They were dauntless, fertile in resource, swift in resolution. The Norman genius was intelligent and adaptive to change



of circumstances. "Anglo-Norman Trouvères gave the first impulse to modern poetry by blending with the older *chansons de geste* the element of Romantic love."

He admits that Rollo was accompanied by Skalds, who sang in Scandinavian fashion. But before long the Northmen completely adopted the common speech and the principles of the poetic art of the people they subdued.

In their poetry, he says, one can trace three stages, the first in which this spirit of the Skalds is blended with that of ecclesiasticism, as exemplified by Robert Wace in 1184.

The second stage is the full development of Romance in the reign of Henry II, in which Celtic ideas are largely drawn upon, with material from the Greek and the religious spirit of the Crusades. This development is very different from that found in the Anglo-Saxon poem of Beowulf, and is to be traced to Greek works found at Constantinople. For example, there is the Roman de Cliget, where a story is borrowed from the Habrocomas and Anthia of Xenophon, or the Romance of Tristan, borrowed from the Clitophon and Leucippe of Achilles Tatias.

The third stage is that of Marie de France, the veritable founder of the Art of Poetry in France and England, who, although so personal, borrowed much from the luxuriant East and from the enchantment of the Celtic West.

Such are the views of modern French and English students of Early French literature. Neither exclude, it will be seen, a Norman influence, but the views enunciated do not give as much place to it as is claimed by Northern students, and to the influence of the literature of Norway and Iceland. As the results of these researches in the North seem to have escaped consideration, it will be interesting to bring out what they say.

The literature of Iceland, written in old Norse, is now known to be of the Viking age; that is, from about the year 900 to the twelfth century and later. It is considered per-



meated by ideas originating in Great Britain and in Ireland, and Scandinavian mythology is said to have taken form, largely by borrowing from foreign conceptions. It was developed, it is said, at the Courts of the Norwegian Kings, where the Icelandic Skalds held office, and in the Northwest of England, where the Norse had settled, ideas travelling North through Scotland and the Hebrides.<sup>3</sup>

These views we may consider suppositions which interest only specialists, but of more interest are the admitted and evident facts that the Norwegian, Danish and Anglo-Danish literatures were in full development when the Vikings came to the French shores, so that when Rolf settled at Rouen with his Skalds in 912, what we find recorded in the Icelandic Sagas was well known to them—long before there was any French or Italian poetry as we know it to-day. As the Eddas and Sagas of Iceland have an unquestionably Northern form, though elements from elsewhere have been incorporated, Icelandic literature is due to the Icelanders. There is a considerable amount of it extant, which had already matured in the year 1000, and was copied from the Runes or written down from oral sources in the Latin letters brought by the priests with Christianity about that time. It has been devotedly analyzed by Scandinavian students working similarly to Leon Gautier in France, and by their means we may learn what otherwise would be an impenetrable secret.

Gisli Brynjolfson published his studies in 1849. He attributes the merit of French Romantic poetry to the Normans at their Court at Rouen, where Norman French was spoken. Norman French was already the Court language in England at the time of Edward the Confessor before the Conquest. So deeply seated did this Norman French be-

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<sup>3</sup> This view is based by Prof. Bugge on the presence of Anglo Saxon words in the Norse Sagas which continued in use as the Norse words were retained in maritime speech and betray the Vikings' presence.



OLIVER SOUNDING HIS HORN OLIPHANT

An Illustration in stained glass of the Thirteenth Century in Chartres Cathedral of the *Chanson de Roland*.

come in England that it was obligatory in schools as late as the fourteenth century, says a writer of the time, and it was three centuries after the conquest in 1066 that the English began to read in their own language.<sup>4</sup> During this time London was the greatest northern city, renowned all through the northern seas.

Norman French also was the language of the "Trouvères," or minstrels, men similar to the "Gleemen" among

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<sup>4</sup> In England, at the end of the fifteenth century, French was still the official language of the political bodies; the king, the bishops, judges, earls and barons spoke it and it was the tongue which the children of the nobles acquired from the cradle.

"Freinche use this gentilman  
Ac everich inglishe can."

(Romance of Arthur & Merlin)

The Norman conquest II p. 386. A Thierry. Rolin's edition.

the Anglo-Saxons, the "Skalds" among the Scandinavian, and the "Bards" among the Celts. The Court of Rouen was the center of this activity, and the poetic art was a courtly and noble accomplishment in which the Norman kings and nobles were themselves proficient. Richard Coeur de Lion was able to compose verse in the two dialects of France, Southern and Northern, and before him Henry I of England, called "Beau-Clerc," had been a writer of verse. The Trouvères were at their highest vogue at the Court of William the Conqueror in England.

There is, therefore, every reason to substantiate the verdict of Gautier, that the early version of the *Chanson of Roland* is in Norman French of the time of the Conquest, and the ideas of Brynjolfson are in agreement with his conclusion.

The latter sees the origin of what he had found, in the fact that upon the arrival of Rollo from Norway in Normandy in the year 912, he had with him Skalds as companions, and that the art of poetry continued to hold here the important place in life that it did in Norway and in Iceland. There is no doubt that he is correct.

He says it should be noticed that poetry did not flourish among the Gauls, who were as prosaic as Caesar describes, nor among the Franks. Nor is the spirit of chivalry found at the Frankish Court till after it came from the Normans, and it is due to the Scandinavian temperament. The French royal domain was in a state of dissolution in the time of the later Carolingian writers, and the earliest specimen of French in A. D. 842, is in the *Povençal* or Southern dialect. Except the short "Sequence of Eulalie," in the ninth century, and a few writings in the tenth century (life of St. Leger, Raoul de Cambrai, Aymeri de Narbonne and the *Chanson des Lorrains*) little is to be found, till suddenly the *Song of Roland* is seen, and two other poems of about the same date, the "Pilgrimage of Charlemagne" and "Ogier the Dane."

It is then to Rolf and his companions that a new departure in literature is due. As long as the Northmen were simply invaders or merely camped in islands, they had no influence on the Franks. But from the moment that Rolf was created by the French King Duke of Normandy, and he and his settlers lived at Rouen and spoke French, their influence on their neighbors began. Certainly they would con-



A FIFTEENTH CENTURY REPRESENTATION OF A SCRIBE AT WORK,  
FROM ST. ALBANS' ABBEY, ENGLAND

tinue their old custom of feasting and the Skalds would recite their ancient stories at the feasts. It is in every way probable that Rolf himself could so sing to the harp. For his father was Rögnfold, Jarl of Orkney, and long afterwards a similar person, Kali, son of Kolb, also Jarl of Orkney, sang as follows:

"I am a book reader and smith,  
I can ride on snow-shoes,  
I shoot and row usefully;  
I know, too, both  
Harp-playing and metres."

—Orkneyinga saga, Chap. 49.



All the men of noble family in Iceland were able to do as much, and they were of the same stock as those who settled in Normandy a few years later. Skaldship continued in Iceland for over a century, till the arrival of priests with Christianity displaced them; hence in the early days in Normandy the same customs would certainly have existed, the more so as fresh bands of Northmen came there even after Rollo's time.

Scandinavian was long spoken at Bayeux after it had been lost at Rouen, and one of the early Norman dukes was educated there that he might acquire it. At Rouen visits were made by Northmen, who, coming from the fatherland, kept the memory fresh by the ancestral lore and customs. Norman government was firm and continuous, while elsewhere conditions were unsettled, so there was possibility of preserving language and literary skill.

Among the Normans the appreciation of poetry is found as the start. When the king, Louis D'Outremer, seized the dominion of Normandy on account of the youth of the son of Rollo, William Longsword, in 927, the Jouglers were all exiled from the Court, which Wace the historian called great loss. The Jouglers and Trouvères are the same persons under different names and were in reality the Skalds.

Duke Richard, who was educated at Bayeux, that he might learn the Scandinavian tongue spoken there, learned to compose verse and welcomed the Skalds. That the culture there was considerable is shown by the fact that the Frankish historian, Dudon de St. Quentin, drew from this source the materials for his history, and what is there recorded concurs with what is found in the Icelandic Sagas. During all this time Norsemen visited Normandy, for Snorri the historian says that the Jarls of Rouen were the best friends of the Norsemen, who found in Normandy peace and friendship.

Many characteristics of mediaeval society are attributed to Northern origin. Thus heraldic crests are said to be de-



VIKING SHIP IN STAINED GLASS DESIGNED AND EXECUTED BY THE AUTHOR FOR A RESIDENCE IN NEW YORK CITY.

rived from the belief in "Fylgies," mysterious beings who followed men in the form of animals. Dragons were painted on certain shields, and the Viking ships were decorated with heads of dragons, to frighten the spirits accompanying the enemy.

It is well known that one of the great characteristics of early mediæval life was the love of wandering in quest of adventure. This is found all through the romances, and is due to the restless spirit of the Vikings, among whom the Berserkers<sup>5</sup> went about, giving challenge to all. This love of adventure was represented at the Hall of the God Odin, and the continual Viking expeditions were but another form of the same tendency. The famous crusades may indeed be traced to this source; they arose and ended just at the time this spirit was fostered by the Normans.

In Iceland it was a regular thing for the young men to sail each spring on military expeditions and to return bearing garlands of beech leaves on their ships as a sign of victory. The destruction of the Viking camps in the Faroe Islands by Harold Fairhair was, along with his conquest of Norway, the cause of the colonization of

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<sup>5</sup> Berserkers were warriors attached to some petty chief who made a vocation of fighting and who challenged everyone. In one case a young man killed four opponents whom he had challenged.



Iceland in 974, where, eventually, some sixty thousand persons settled.

This adventurous life, this love of physical movement and prowess, accompanied the poetic spirit, and found expression therein. It was fostered by the appeals of the Skalds at the feasts of the warriors. Not only do we see here the explanation of mediaeval society in Western Europe, but the character of the early literature is explained as well, especially the Song of Roland, so military, so terse in character, so lacking in the elements of gallantry. The Icelandic stories are full of the same spirit of combat. Romantic poetry is found first in the districts where Norman influence is revealed.

The dominant Scandinavian trait is that of individuality, explicable by the fact that Norwegian families lived on the fiords sharply separated from their neighbors. So permeated were they by this ideal, that it was to avoid subjection that they fled to Iceland, where their ancient form of life went on, each family group living in a separate valley and meeting only once a year for the "Althing." Something similar continues to the present day in the small Swiss Alpine cantons. During the long, dark winter months they had leisure to cultivate their poetic gifts, this being their only diversion, and thus the Sagas and Eddas arose.

This love of liberty and of individual action was as much a fact in Normandy as elsewhere. It resulted there in a society of violent passions, insatiable in the need of physical movement, incessant in conflict. "Castles were a terrible reality, and no sentimental dream; nests of vultures in which were men of iron. Every one sought his right in might, and judicial combats decided lawsuits," says F. Laurent. Strange to say, that whereas the peace of the Roman empire has deteriorated the peoples, this rude existence, if it destroyed individual lives, regenerated and reproduced society, and mediaeval life elaborated the future European nationalities. This incessant movement and individualism,

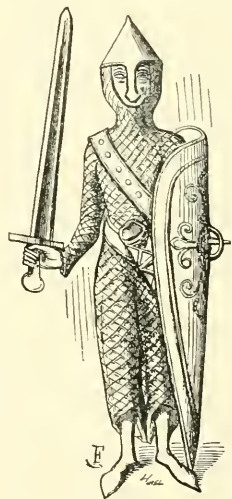


A NORMAN KNIGHT  
ON HORSEBACK WITH  
SPEAR AND CHAIN MAIL.

in which nothing was repeated, is indeed the cause of the characteristic qualities of "Gothic" art, not found either in the Germanic empire, nor in Southern France or Italy; still less in the Byzantine empire.

Personal liberty was then an essential of the Northern ideal, and to it was joined the honor given to women, a characteristic of Norman and Anglo-Norman society, as opposed to the French. The Valkyries, or goddesses of war in the Scandinavian mythology, who selected the heroes worthy of entering the Hall of Odin after death, and the prophetesses (Vala), who lived among men, are evidences of this honor. The word "queen," common to ladies in Viking society, has come down in the English language, though it is limited now to the idea of a sovereign. Malory uses the word in its original sense as late as the fifteenth century.

Still another point is the honor paid to the handicrafts both among the Northmen and the Normans. In Scandinavia and Iceland men had to make all they needed, and it was as necessary to know how to work in wood and to forge iron, to build boats and houses and to handle tools, as to write verse or wage war. Hence, the Northmen understood and valued craftsmanship, and the jewels with which the golden-haired "queens" were adorned—marvels of delicacy of workmanship, as shown by discovered examples—were due to the same faculty. That this



A NORMAN KNIGHT  
WITH HIS SHIELD AND  
HELMET WITH NOSE-  
PIECE. (See page 47.)

reacted upon the architecture and arms of the Normans and really started the Gothic art seems likely, for form in Gothic are results from the craftsmanship of each material, and not from imitation.

But Normans came to be very different from Northmen. While the Northmen lived in their far away valleys, surrounded by ice and snow, and continued, even as at this day in their elementary social habits, the Normans lived in a southern land, with the French and the inhabitants of Brittany as neighbors, and with Aquitania in the South. As the mythology of Greece reflects the beauty and sunshine of the Egean Sea, and the mythology of the North is redolent of mist, water and snow, so the ideas of the Normans reflect the Northern climate blended with Continental history, Celtic stories and ecclesiastical and saintly legends.

What has been so confusing seems in this way to be explicable and natural. The result was a conception of life and art as diverse as possible from that of the Byzantine empire. There at Byzantium, or as it was called in the North, "Mickligard," the Great Emperor reigned in a mighty palace, to which ambassadorial visitors were admitted slowly, waiting in room after room till curtains were raised, and finding themselves at last in the sacred and dread presence of the emperor, before whom all were required to lie prone on the floor. He, by a word, could depose the mightiest Bishop and send him away to dishonor, to torture and to death; or depose the mightiest generals and throw them into a noisome dungeon if, indeed, they were permitted to live at all. Life was dependent upon permission, and individual thought was impossible and finally died out. Hence it was that the North had such an invigorating effect on society, in spite of its ruthlessness. In the South sunshine prevailed, in the North, mist and darkness; in the South slavery and luxury, subjection to despotism; in the North freedom, if one could hold it; unremitting effort, together with thought and honored recognition of imaginative composition—these were the

strong contrasts at the time. Should we wonder at a difference in effect?

It was in Normandy that the two tendencies met. There the doctrine of the South, the old imperialistic tendency of government, came into conflict with the mythology of the North and the inherent volition for freedom of life. It was conflict of two ideals. This is the reason that the arrival of the Vikings before Paris and Angers interests us to-day more than ever before.

Let us now return to the *Chanson de Roland*. Is it not natural to find recorded the fact that it was sung when the Normans were in battle array at Hastings? A Norman song, composed not long before, expressing the Norman ideal of life, it was sung on the eve of battle. It was then that Taillefer, a Skald or Trouvère, is recorded by the Duchess Matilda's Almoner, Guy of Amiens, as having made the request that he be placed first in battle. The account in Latin has it:

"Incisor-ferri mimus cognomine dictus"

"Histrio coe andax mimium quam nobilitabat"

(Taillefer<sup>6</sup> (cut-iron), an actor known by that name,

A Jougler whom a very brave heart ennobled)

(The Jougler made this strange request:)

"Ottreiez mei que io ni faille

Li premier colp de la bataille"

("Grant that I have the first place in the battalion")

To which William replied, "Io l'oetrei" ("I grant it").

This scene has appeared most extraordinary to the modern writers, to Mr. Henry James, for instance, but to Scandinavian students it assumes a familiar aspect. Taillefer, they say, was the Norman equivalent of the Northern Skald, not an actor at all, but one of the free and independent warriors skillful in prose and song, often mentioned in the Sagas. They sang before the warriors at the feast in the hall, inciting

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<sup>6</sup> *Tailler*—to cut; *fer*-iron.



AN EARLY MEDIAEVAL REPRESENTATION OF A MINSTREL SINGING TO THE HARP. GATHERED AROUND HIM ARE THREE MUSICIANS AND A JONGLEUR PERFORMING WITH THREE BALLS AND THREE KNIVES. THE DOVE SIGNIFIES INSPIRATION.

them to glorious deeds by accounts of what others had done; so that when battle was imminent, what more fitting that such an one should ask for precedence? 'Themselves men of arms, they played with their weapons skillfully while singing. This, at first a mere accompaniment, became in the course of time a major feature, and the Jongleur, as he was called, became finally the "juggler," who knew only how to do feats of manual skill with no song at all. One chief is recorded as throwing three daggers in turn while walking on the oars of a ship at sea—an example of the honor attached to skill of this kind. It is recorded that the warriors Gunnar and King Olof of 'Trygge so played with the sword. Such feats were said to be performed in the Hall of Odin.



Taillefer, called "un hardiz and noble vassal," a bold and noble vassal, was then a free and independent lord. Like him, the Icelfander, Thormod Kolbremskald, sang a hymn of Bierkernal before the battle of Sticklestad, as a valiant warrior and poet. The very name "Taillefer" is said to be the equivalent of the Norse "Dorleifr" or "Tholleifr," and the Latin translation "incisor ferri," due to a misunderstanding.

Henry I of England, called "Beau clerc," was a similar poet, this name corresponding to the name "Frodr." He kept a Jongleur at his Court, as did also Henry II and Richard I.

It would seem clear that such facts, independently discovered, creates a proof that the early French romances arose among the Normans, who took the French or Celtic material and transformed it to their ideas, after which they passed into the French Court and finally into Germany, in the thirteenth century.

That this is the case is confirmed by interior episodes in the poems, which are claimed to be Scandinavian in character by Northern students.

We have so far said nothing of Anglo-Saxon poetry. If the verdict of modern scholarship is correct, that the Norse ideas are largely derived from the Northwest of England, some trace of it must be expected, and this is seen in the poem of Beowulf. The hatred of race and the difference of tongue between the Celts and the Anglo-Saxons implies an impossibility of intercourse between them of a literary kind, but relations between the Danes of England and the inhabitants of Scandinavia were constant, as also between the Vikings in Iceland and the people in the North of Scotland.

Beowulf is a poem of pre-Christian days in England, about A. D. 750. It is pagan in spirit and a close neighbor of the Eddas. It is said to be a translation of a Scandinavian original, or to have been composed in Anglo-



A FIFTEENTH CENTURY REPRESENTATION OF A STUDENT AT WORK ON A MANUSCRIPT IN A ROOM IN WHICH ARE KEPT GREAT BOOKS OF PARCHMENT, ON SHELVES PROTECTED BY CURTAINS.

Saxon. The author rejoices in battle, and for him the victorious champion is the perfect type of humanity, as it was among the Norse. He has a marked affection for the sea. He seems to have voyaged with sea-rovers and loves "the spacious-boat, the ring-prowed ship." Like the Icelandic Skalds, he uses many epithets. A ship is a "sea-floater," a "sea goer," the "curve prowed." Beowulf was a warrior minstrel apparently, that is a Skald, possibly a minstrel of Ethelred's Court. He speaks of the "ringed-mail" and of swords, and calls the harp "glee-wood."

By this poem the Northern peoples are revealed as materially civilized, with a high and pure morality, apart from war and plunder, men of real poetical genius. Most of their works are lost, this having been preserved on account of Christian interpolations, when others were destroyed by the monks.

The Anglo-Saxon "glee-men" were called *Scopas*, and were familiar with the work of their neighbors. There is, therefore, an absolute likeness among the Icelandic, Norwegian and Norman lines of thought and habits of life. The whole trend is that of the inhabitants of the Northern sea, and this locality, in times preceding Christianity, or in semi-Christian times, had a peculiar character of its own which long survived, and which in mediaeval Christian days revealed itself still in the art of the people.

Hence the significance of the literary remains as a means of understanding the much misunderstood art called both "Romanesque" and "Gothic" of the eleventh and twelfth centuries.

Dr. Percy, in his essay preceding his "Reliques of ancient English Poets" already in 1765, vouchsafed the opinion that the Norman Skalds came into Normandy with Rollo, and continued to exercise their functions there as Jogelars, and that in England after the Conquest they held a high position. He says that the Saxons and Danes in England had also their poets, who sang to the harp, as shown by a

passage of the venerable Bede translated by King Alfred. The Harp, indeed, was an instrument known by that name, common among all the Northern peoples. From these Anglo-Saxon gleemen or gleemaidens, and the Norman Jogelars, proceeded the long series of minstrels, who were honored at the courts till as late as the reign of Henry VIII. It was not till the thirtieth year of Queen Elizabeth that they were destituted by an act, as vagabonds, and this act seems to have put an end to the profession. Dr. Percy attributes French and English poetry to this source, and though a closer examination shows the influence of the Provençal poetry, it is remarkable that he should have hit upon an idea which has been substantiated by the Icelandic Sagas, which in his time were still unknown. Hence the beautiful songs he published are due to the same source as so much other mediæval art.

The following notes confirm the preceding ideas, and are details drawn from early French works by the Scandinavian critics:

*Ogier the Dane.* Voelves predict the future at his birth. The same is found in the Sagas, and the whole story is analogous to that of "*Orvar-odd*." Ogier is said to be from "over the sea."

*The Song of Roland.* The twelve Paladins accompanying Charlemagne. Compare King Rolfe-Krake and King Half, with their Beserkers Odin and his twelve companions.

*Battle of Ronceval.* Compare battle between Goths and Huns in the Battle of Bravalles, a theme often sung by the Skalds at feasts.

*The Horn Blown by Roland* to call Charlemagne, who was miles away. Compare the story of Heimdal, who sounded the *Gjallerhorn* to assemble the gods to conflict.

*Treason of Genellon.* Compare the treason of Doki and his execution by horses pulling him to pieces. The his-



torical fact was the treason of Wenelon, Bishop of Seus, long subsequent to Charlemagne.

*Roland's Sword*, "Durendal": Compare "Dragens-" dill" in the Norse family of Rafinsta, a poetic name for any sword. Many similar instances are found, and a sort of superstitious reverence existed for certain swords.

The martial character of the poem throughout (The Chanson de Roland) is similar to the martial life of the Normans. The insistence on arms and swords is the same as in Beowulf.

The Belle Aude, fiancée of Roland, is similar to Ingebord, beloved of Hialmar.

#### *The Breton Romances.*

These romances are of the time of Henry II (1150) derived from the history of Briton by Geoffroy de Monmouth, who wrote also a life of Merlin. The form in which these stories are found is that given by the Normans to the Celtic original.

*Veland, the Sculptor, or Smith.* It is said that Merlin's brother-in-law possessed a goblet chiselled by Veland. Compare the Norse Smith, Völund.

Here we have a reference to the craftsmen goldsmiths who made the jewels found in burying mounds, which shows the high appreciation in which such things were held.

The story of Merlin is the same as that of the seaman "Marmanill."

*Romances of the Holy Grail.* Religious reveries colored by the spirit of chivalry among the Northmen along with their well-known thirst for adventure.

These are first mentioned in the thirteenth century by Helinaud, who speaks of a revelation made in Brittany in 707-717, of Joseph of Arimathea and the Holy Grail. He speaks of a French translation as the source of his information. This must refer to a Norman author, for the Norman writer also mentions "a revelation of 717," "d'ung petit



libret." In this case the most ancient romances are in prose by Norman authors.

There is the same tendency to mysticism in the Scandinavian works, for instance, the tree of Ygdrasil, whose roots descend beyond reach of knowledge.

Compare also the secret whispered in the ear of Balder.

The errant knights of the Holy Grail resemble the Norse Kings, Svogder and Gylfe, who sought for the lost Asgard,<sup>7</sup> or Asa Palace.

Only Sigurd, alone without fear, could overcome Fofner and awaken Brynhilde, even as Perceval alone without fear was able to discover the Holy Grail.

All this denotes a Scandinavian, and *not* a Celtic character.

*Tristan and Isold* is a Saga giving the Icelandic version of Tristan. Many translations exist in Icelandic, of French and Anglo-Norman romances, a proof of the close relationship once existing and that these stories were in character with the Norse habit of mind. The Scandinavians were much in sympathy with this nascent literature.

*History of Briton by Geoffrey de Monmouth.* The Helmet of Hengist was seized by the nosepiece. This shows it had the Norman form, that is, it had a piece on the nose. So, also, in the Song of Roland helmets of this form are seen represented in Icelandic carving.

*Uther Pendragon* carried at the head of his army as was Ivar Beimlause.

Arthur defies Fiollo to battle "on an island." This is the judicial battle existing in pagan times in Scandinavia called "Holmganga," which one finds so often mentioned in the Sagas.

*The Northern Mythology Found in the Early Romances.*

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<sup>7</sup> Gard is the Norse word for palace or hall, as in Mickligard.

As the Normans were well acquainted with their ancient mythology, they naturally would introduce ideas from it. Thus *Merlin* unites attributes of Völund the smith and Odin. Percival and Tristan recall the history of *Bodvar Biarke*.

*The Fays or fairies*, so often mentioned, are the "Völves" of the Scandinavians, and the word *fay* is the same as *fata*, a divineress.

*Certain expressions* are common both to the Sagas and to the early literature as "wide of shoulder and narrow of groin."

*The manner of acting* politically is the same among the Normans as portrayed in the Sagas.

*Dreams and omens* are recognized in both quarters.

The Normans were, in fact, never entirely Romanized, and continued to the end to show peculiarities due to their Northern origin, as their English descendants did after them—and we might add, still do.

Many more correspondences could be given, but the above amply suffice to prove the point, *viz.*, that early French literature is permeated by Norse ideas. Hence we may conclude that mediaeval art, like mediaeval literature, is largely influenced by these ideas also, and that the "Gothicness" of Gothic art is really the spirit of the Northern Sea as contrasted with the idealism of the Southern peoples living around the Mediterranean.

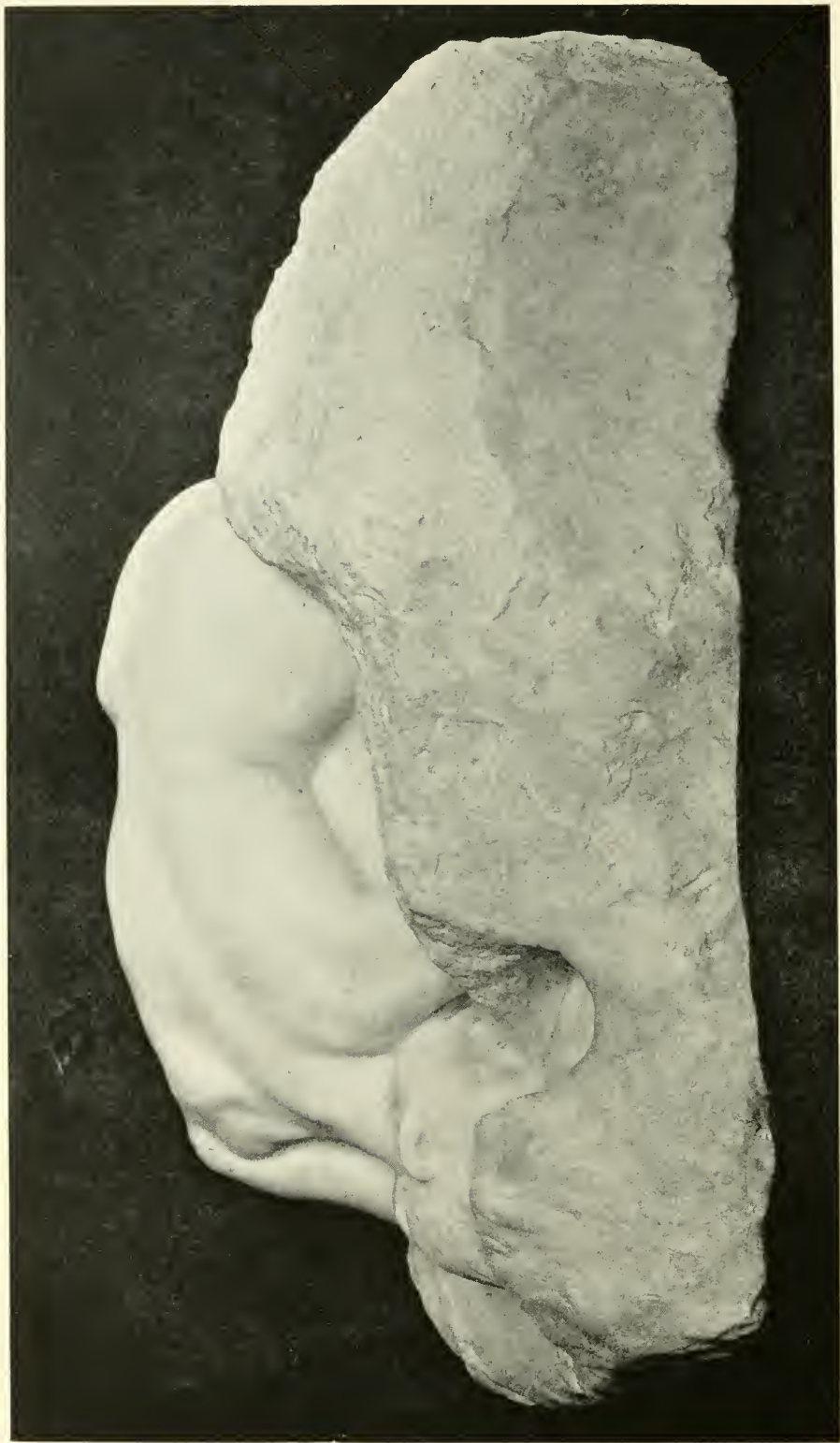
C. H.

## The Hands of Rodin

**S**AUNTERING through the galleries of the Brooklyn Museum the writer chanced upon the Danaïde of Auguste Rodin standing alone in a gallery, the soft light from above enhancing the singular delicacy of form and the luminosity of the marble which, in this master's hands, takes on the value of tones in the hands of a painter. The sculpture, a crouching female figure of striking beauty, was inspired, no doubt, by the Greek legend of the Danaïdes, the fifty daughters of Danaus, grandson of Poseidon the founder of Argos, who at their father's command slew their husbands, and who according to the later writers were condemned in Hades evermore to pour water into sieves; the epitome of futility of effort. The eloquence of the exposed limbs and hands brought to mind the writing of the Spanish painter Zamacois entitled:

### THE HANDS OF RODIN

"He does not know his metier," says Rodin, speaking of the sculptor incapable of finishing with perfection the feet and hands of his figures. And not because these organs have a complicated and difficult anatomy but because of the keen expression of which they are competent. Occupying the extreme place in the net of nerves of the body and being the executive agents of all movement of the will, hands and feet reflect, comprehend and tell all; furor, impatience, abandonment, fear, perplexity, the hands especially, speak frankly and openly, with the decisive eloquence of instinct; unconsciously trembling, tightening the fingers of courage, opening those of surprise; instinctively shrinking, insinuat-



DANAÏDE

FROM THE SCULPTURE BY AUGUSTE RODIN IN THE BROOKLYN MUSEUM

ing, as though secretly, the clutch of the vulture, or disdainfully withdrawing. Hands do not know how to lie; in them we may read, more than often, those emotions that the muscles of a crafty face, rendered immovable, by force of will, do not wish to tell us.

Auguste Rodin, who knows in such masterly manner the constant relation that exists, not only between ideas and volitions, and the movements that directly express them, but as well seems to feel the force that unites physical dynamics and the most delicate mental movements, gives to the study of hands the greatest importance.

The extraordinary vitality that Rodin expresses with such copious inspiration, even in the smallest detail of his work, brings to mind the scholastic aphorism: "The soul is all, in all the body, and all in each of its parts."

Marble hands that Rodin so effectively presents springing from stone, suggest human hands reaching out of mother earth to tell us of ministries from beyond the tomb, thinking, wanting, loving; at times feeling the story of the destiny that binds all passion, at other times, like books of nature's theology disclosing the hierarchy that governs existence. Everything in these hands of Rodin is logical and clear; the thought that the thumb suggests is finished by the little finger; the perfection of each permits them to live with independent souls; some with illusions, others with convulsions; these enjoying the realizations of imagination, others inspiring themselves mutually with courage to continue to the bitter end.

After having studied them and finding every emotion expressed in them, one is happy that the great artist has not troubled himself to create bodies for such hands.

The poet Verlaine spoke often of hands; in his judgment they constituted one of the beauties, most delicate and attractive, of woman—"white hands, and large, shadowed with dimples, ending in delicate fingers, and promising carresses." Magicians and fortune tellers of all ages have pre-



tended to read in the lines of the hand secrets of the future; today the disciples of Lombroso assure us that the hands of the born criminal have lines and distinct peculiarities that are incontrovertible, appreciable at first glance. Why then, should there not be, at the base of such diverse superstitions and theories, a great truth? Do not hands maintain perennial relation with our inner life? Do they not desire, repel, supplicate, hope? All our emotions reverberate in them; they exteriorize the inspiration of the artist and bring into relief the phrase of the orator, they demonstrate the war-like ardour of the man of arms; they are, in a certain way, a prolongation of one's volition.

The child's flesh is as wax, easily moulded. Why, then, since the soul at every moment is shown in the hand, should there not appear there unmistakable evidence, the seal of one's personal distinction, or one's rustic or criminal grossness?

The hands of Rodin are wonderful; there is in them something more than human, something gigantic; how they tell of another life that makes magnificent the troubled forehead of Caryatides, and Sphynx! He creates angry hands, supplicating hands, tranquil hands, and hands in agony; hands convulsing, hands horrible of giants buried alive; one of these, like the revengeful black hand of de Maupassant, appears to walk. And all are shown thus, coming from a block of marble, attracting us with the tragic emotion of a human hand that one has found in the middle of the roadway.

The exquisite contrast of the frailty of the woman with the strength, audacity and "bravura" of the man; that which is the harmony and beauty, and the supreme enchantment of love, the eternal poem of antique beauty was given with admiring and submissive emotion to victors in the arena; Venus sleeping tranquilly on the breast of Mars; Desdemona, fragile and delicate as a lily, lavishing her loving head, under the lips of Othello.

And at another time, as by a returning road, the eagerness with which a man truly male and strong seeks in the tenderness and lulling whispers of the woman sensitive to his sufferings, honey for the bitterness of his ambition, or of his failures, stimulus for his weakness, sweet waters for the flowers of his illusions. All the code, all the laws that direct the attraction of souls, Auguste Rodin has interpreted in his superb work, "Hope and Protection"; original, marvelous in its simplicity, like the symbols of the old theologians, eloquent as the history of that which was, and that which might be: two hands, one of the man, one of the woman, united.

The manly hand, large, muscular, represents refuge, the physical force that protects the conquered; the other is gentleness and the consolation of endearment in the midst of the clamor and noise of warfare, the illusion, perfume and vigor supreme of the soul. Those two hands intertwined inspire other thoughts, they seem to greet each other and are happy, unconscious of themselves, mad with joy like the first words of a love tale; but nevertheless they may be awakened, and then see the profound sadness of passions ended; at other times they neither meet nor separate, but are joined, animating and comforting each other, telling the story of the lovers that age together, or that eagerness which those even the most austere must seek in the kindness of forgetfulness, and the laughter which terrifies death itself. Those hands, then, are life—all life!

Nevertheless, the hand most marvelous, the hand in which the originality and philosophical reach of Rodin attains its greatest height, is "The Hand of God." It is a giant hand, white, without wrinkles, full, at once, of firmness, patience and goodness. In the palm, under the enormous fingers opened delicately as though to pulsate the strings of a harp, there is a lump of clay, of which is being modeled the bodies of the first human pair.

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How conceived Rodin our first parents? Were they in tears, and ashamed, abhorrent at the perfections that each saw in the other, or simply indifferent, stupefied by the haze of awakening?

No! Adam and Eve do not appear indifferent, nor stupefied, nor sorrowful at being born, but from the first moment they seek each other and embrace, interlacing one the other in such manner that heart may rest on heart and the lips of one stray not far from the lips of the other, by which the artist feels the law of universal human instinct; and as God cannot look with anger on the creatures made by His love, they imitate Him, enveloping each another with that emotional love, to which indeed they owe their very existence.

In the fingers of the creator, the clay is being changed, little by little; the sculptor gives the marble a like appearance, so that the stone, deprived, unexpectedly, of its hardness, adapts itself to subtlety, and vaporizes into a human face like the contours in the clouds; there are portions of the clay unformed, heavy, compact, that tell of the elemental material of the man and the woman; but others in which the spirit is being incarnated are diaphanous, transparent, as though the clay were evaporating.

The God of Rodin, god of forgiveness and love, contradicts the biblical legend of the origin of man. According to Rodin, God, all omniscience and harmony, could not make man alone, and then modify His work and correct His improvisation, making Eve. From the first moment, and wresting them from the same cold clay, the Creator made the first man and the first woman, signifying that they were born, one for the other, and that each will find in the other those lacking perfections; that only outside ourselves may we obtain that satisfaction and appeasement of the fever of ideality which torments us, that love, to sum up, is inseparable from life, since they were born together. All this is said by the Adam and Eve of Rodin, searching to find themselves in the darkness of their instinct; scarcely awak-

ened from the night of the Past; and all is confirmed, signed and sealed by the very anatomy of the Divine Hand.

It is not the God of the Hebrew, vengeful, enraged, suitable only to wield the thunder-bolt and let loose the winds; it is the hand of the Hellenic God, paternal and happy, for whom supplication is as the song of waters; a fatherly God, a gentle God, indulgent, full of compassion, easy to understand, inaccessible to hatred; who but blesses the good, those that, imitating His example, love and forgive.

I asked Rodin, "How do you work?" "What fairy inspires you?" I did not expect an answer, his conceptions are an impulse, the image flashes before his eyes, without premises, so to speak, theorems, or previous calculations, and always with perfect mental equilibrium; with that clarity with which genius appreciates at a glance the proportions and logical ordination of things.

"But I ignore," he said, "if I am a believer in those things that reason cannot reach—I see the end and nothing else, I work slowly, giving to the small details the greatest attention—sometimes I see the material in the spiritual, sometimes vice-versa."

For Rodin, as for Schelling, there is not absolute difference in the material and the spiritual, nothing exists isolated, the moral and the physical meet together in the same vibration; the most dissimilar things unite, "everything is one and the same."

The Philistine does not like Rodin; he is a rebel who disturbs one with problems and points of view unexpected; the unusual attracts him. On the other hand, the artists Michael Angelo, walks with right arm extended, showing them a new horizon—a rare dawn in which the old romanticism and the decadent naturalism couple themselves in one general impression of life.

Rodin is, in his way, an erotic and a mystic persecuted at all times by ideas the most abstract; his women have, nevertheless, a luxuriant force. Death is with him an obsession,

but the desire of love invades his robust spirit and prevails. Pagan at times, he renders respect to life, accepting it resignedly, with all its bitter inconveniences and all its amiable advantages. With certain restrictions he is an optimist, he finds the world beautiful and the fields spotted with jewels from the Sun's diadem; wine and art drive away unhealthy thoughts; the lips of woman blot from the memory the black cortege of one's lost illusions. Why hate?

Let us love, let us forgive—this life below the Sun is so short, and near as we may be to-day, nothing can lessen the eternal separation that follows. Love should fill the world; for this, the God of Rodin (he has been careful to tell us so in a hand never to be forgotten), is a God of goodness.

W. B. VAN I.



## BOOK NOTES

The Shakespeare Tercentenary Celebration Committee has recently published "Art and the People," by Otto H. Kahn. This little book contains Mr. Kahn's remarks at the Shakespeare Tercentenary Celebration Dinner in New York City, May 4, 1916. The press has made wide and favorable mention of this really remarkable address, whose purport and argument may be indicated by the following quotations:

"The conditions of existence of the great majority of the people are, unfortunately, hard and wearing, but I venture to question whether as yet we use sufficiently the spiritual means at hand, and well tested in European countries, to make them less so."

"We are doing as much, probably, for education as any other country, but relatively little for recreation. And recreation of the right kind does have power literally to re-create, to re-create the wasting tissues of our souls, the worn fibres of our brains, to re-create indeed the zest and courage for life."

"Art has that power beyond all other forms or means of recreation. And the people are ready to welcome art; they are hungry for nourishment for their souls, eager for outlets for their emotions. Observation and experience have thoroughly convinced me how great and beneficent an influence art can, and should, be made in their lives."

"It is very far from being appreciated as yet by our wealthy men that art can be as educational as universities, that it has elements which, to a great part of our population, can make it as nourishing as soup kitchens, as healing as hospitals, as stimulating as any medicinal tonic."

"European governments and municipalities have long since recognized this aspect of public utility inherent in art, and have given expression to this recognition by subsidizing theatres and operas and other art institutions. Here, in accordance with the spirit and traditions of the country, this task to the largest extent is left to private initiative, to the generosity and unselfishness, or, if you will, the enlightened selfishness of those who can afford to give. It is a duty and a privilege and ought to be a pleasure to fulfil it."

"Here is a vast opportunity for cultural and helpful work. To strive toward fostering the art life of the country; toward counteracting harsh materialism, toward relieving the monotony and strain of the people's every-day life by helping to awaken in them or to foster the love and the understanding of that which is beautiful and inspiring, and aversion and contempt for that which is vulgar, cheap and degrading, is, I think, a humanitarian effort eminently worth making, and offering, moreover, every prospect of not being attempted in vain."

Mr. Kahn's address derives unusual weight from his own princely practice of the doctrine which he preaches.

## MUSEUM NOTES

About 300 friends of the Museum were present at the reception on the afternoon of Tuesday, December 5, which marked the opening of an exhibition of paintings by the noted Spanish artist, Ignacio Zuloaga.

An exhibition of about 50 French wood engravings, most of them by Alfred and Fanny A. Prunaire, was held in the Print Gallery November 5-24th. These prints were the property of the artist's widow, herself a wood engraver of much distinction, and at the close of the exhibition were purchased for the Museum by Mr. Samuel P. Avery.

Alfred Prunaire died in 1914 at an advanced age. His standing in France corresponds to that of Timothy Cole and Henry Wolf in this country, and, like these artists, he lived to see the general abandonment of the art of wood engraving which was incident to the rise of the photographic reproductive processes. However, the French Ministry of Fine Arts pursued in his case its general policy of giving commissions to men of original genius, and many of his famous wood-cuts were executed for the Government Musée de Chalcographie in the Louvre long after the art of wood engraving had lost its hold on public support.

Without making comparisons with the work of his American contemporaries, it may be safely said that Prunaire was not their inferior. Many of his works have the strength of line and execution which is characteristic of the great wood-cuts of the 16th century.

Prunaire was a younger contemporary of Corot, and the other men of the Barbizon School, and was personally affiliated with them by ties of friendship and mutual sympathy.

Among the artist's proofs that have come to the Museum is one of a series which he executed for Duret's "Histoire de J. McN. Whistler et de son Oeuvre," another is the famous "Stairway of the Palais de Justice" by Daumier, the engraving itself being in the Musée de Chalcographie. Other engravings are after Gustav Doré and Harpignies. Four proofs represent engravings which appeared in Duret's work on Manet. Others, some of which were executed in collaboration with Mme. Prunaire, are artist's proofs from blocks made for publications relating to the unfortunate and talented animal painter, Saint-Marcel, forming an album of eight designs.

Of special importance are three engravings of monumental sculpture by the American, Andrew O'Connor. There are also portraits of various distinguished men, including Jules Claretie, the former Director of the Théâtre Française, of Meissonier (after a painting by the artist himself), and of Beranger.

Among the engravings by Mme. Fanny A. Prunaire are four after Delacroix, including a portrait of the artist. Among the nine engravings and etchings by other artists are portraits of Théophile Gautier, of Edmond de Goncourt and of Jules de Goncourt.

Other additions to the Print collection are as follows:

Nine lithographs by Bolton Brown  
From Mrs. James Creelman  
1 engraving, "The Right Honorable  
Isaac Barré, from the original  
picture of A. G. Stuart, drawn  
by W. Evans and engraved by  
W. T. Fry

From Jacques Reich  
His etching of Boldini's Whistler  
From Kennedy & Co.  
17 prints  
From Knoedler & Co.  
62 prints

The first exhibition of the Brooklyn Society of Etchers was held in the Print Gallery Nov. 28-Dec. 31 (time extended to Jan. 15, 1917). It opened with a tea and "first view" on Monday, Nov. 27th. One hundred and ninety-seven etchings by members of the Club and other American etchers invited by it to exhibit were shown. The Helen Foster Barnett prize of \$50.00 for the best etching in the collection was awarded to Miss Mary Cassatt.

The following talks on etching were given in the Print Gallery and the Lecture Hall under the auspices of the Brooklyn Society of Etchers Dec. 1, 8, 14, and 18:

How etchings are made: a demonstration of different processes

Troy Kinney and Fred Reynolds

Some famous etchers: illustrated by lantern slides

Dr. Frank Weitenkampf

Why we like etchings

W. H. de B. Nelson, Editor International Studio

Etching quality and composition as exemplified by the present exhibition: a gallery talk

Morris Greenberg

During the autumn the last of the Long Island bird room mural panels was painted by Mr. Herbert B. Tschudy, of the Museum staff, and the room reopened to the public. The completed frieze comprises ten paintings, each representing a different type of country on Long Island. All of the panels represent actual localities, selected by the curator of birds, and ranging from Hempstead Plains near the western end of the island to Montauk Point at its eastern extremity. So far as practicable, each panel is placed over an alcove containing the kinds of birds that would be likely to occur in the general type of country shown. Thus the shore-birds occupy the alcove beneath the paintings of meadows in the Great South Bay, etc.

The old mahogany cases in this room have been modified in both construction and color to harmonize with new alcove cases. All furniture has moreover been removed from the center of the floor. The color scheme for both cases and backgrounds is an atmospheric gray, the only exception to this being the background of the four corner habitat groups. The new plan has about doubled the available exhibition space, and the birds of Long Island, comprising upwards of three hundred and fifty species, are distributed in their systematic order through the seven alcoves.

On November 14, 15, and 16, Mr. Murphy represented the Museum at the thirty-fourth congress of the American Ornithologists' Union, at Philadelphia. To a scientific program of thirty-five papers, he contributed two.

Among the exhibits recently installed is a zebra presented several years ago by the New York Zoological Society. This has been mounted by Mr. Rockwell, and is a particularly attractive example of modern taxidermic work. For the present it occupies one of the spaces about the court of the central section.

The assistant curator of mollusks has installed an exhibit of South Sea Island shell necklaces, and other objects of personal adornment composed of shells, the bequest of Mrs. Julia A. Schenck.

A number of other natural history exhibits were installed, including a new case of sharks, several single birds, and a young human skeleton. The new shark case was made necessary by the recent preparation of the specimens secured last summer. It occupies the first alcove of the vertebrate hall, which is therefore overcrowded, but a better arrangement will be possible after the completion of the new wing. At present two sharks, a pair of man-eater shark jaws, and three of Mr. Tschudy's shark drawings are shown in the case. The specimens are superior to any hitherto exhibited, and another species of Long Island shark will soon be added.

An important paper, entitled "A Contribution to the Ornithology of the Orinoco Region," has recently been published as the final number of the second volume of the Museum Science Bulletin. It is the work of Mr. George K. Cherrie, formerly curator of ornithology in the Museum, and it deals with the results of his several expeditions to Venezuela and other parts of northern South America. Five hundred and seventy-one species and sub-species of birds are listed in the 241 pages of this paper, with keys for their identification, notes on habits and distribution, and critical discussion of nomenclature and relationship.

The Department of Fine Arts has received the following accessions during the months of October, November and December: An early 19th century Irish bedspread, presented by Mrs. F. Ross; a late 18th century Sheraton sideboard, presented by Frederic B. Pratt; a marble figure of "Nydia," by John Randolph Rogers, presented by Frederic B. Pratt; fifty paintings in miniature, mainly on ivory, bequeathed by E. A. Penniman. A Hepplewhite dining table; a 17th century American wardrobe; staircase and panelling of the Salter house, Portsmouth, N. H.; 17th century early American center table; obtained by purchase from the Frank Sherman Benson Fund. Miniature portraits of Mr. and Mrs. Erasmus Darwin Foote, by Thomas Seir Cummings, obtained by purchase; two early American corner cupboards and one four-poster bed, obtained by purchase; a collection of 43 paintings by Ignacio Zuloaga, loaned by the artist.

#### NOTE: CORRECTION

In a note on the abundance of sharks in Long Island waters, published on pages 160 to 162 of the October (1916) "Quarterly," an account supplied by Mr. Edwin Thorne, of Babylon, L. I., was unfortunately misquoted, so that it conveys an impression somewhat at variance with the facts. In the second paragraph on page 160, for instance, occurs the following statement: "during that time I have probably see from my boat at least twenty-five hundred sharks and have killed approximately four hundred." Mr. Thorne's clause should read: "during that time there have probably been seen from my boat at least 2500 and I have killed approximately 400." Again, the last paragraph of the quotation, page 162, should be corrected to read: "During the past season, in one morning before noon, my man at the mast head who was on the lookout saw 82 and counted 42 at the same time. They were, of course, unusually plentiful on this particular day, although before I kept a record I think that 200 is a low estimate of what were seen during one entire day."

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Until 1916 the Brooklyn Museum had no individual supporting membership but during that year through the action of the Museum Governing Committee the organization of a Museum Membership was authorized and the following friends of the Museum have been enrolled:

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GEORGE WASHINGTON

From the painting by CHARLES WILLSON PEALE, lent by Mr. Thomas E. Kirby, for the exhibition of Early American Paintings at the Brooklyn Museum.

## Exhibition of Early American Paintings

THE Foreword to the catalogue stated that the object of the recent exhibition at the Brooklyn Museum was "to represent chronologically, as far as that may be possible, the advance of the art of painting in this country between 1750 and 1850."

Exhibitions of paintings confined to American productions before 1850 have not been frequent nor have they received the attention which the art of the painters or the importance of their work merits. From time to time examples of one artist or another have been shown, as, for instance, that of the Boston Museum of Fine Arts in 1880 devoted to Gilbert Stuart.

As part of the celebration of the Centennial of the Inauguration of Washington as President, there were brought together at the Metropolitan Opera House in 1889, a most comprehensive collection of the portraits of Washington, his Cabinet, those connected with the inauguration ceremony, and the members of the Senate and House of the first Congress. The portraits were not limited to those by American painters and the scope being restricted to the individuals above noted, a period of not much over a generation was covered.

The Metropolitan Museum in 1907 and in 1911, exhibited a few examples of our early portrait painters, largely of the Colonial period, but so far as we know there has been no attempt before to cover the progress of the art of painting in this country.

In reviewing the one hundred and forty canvases and pastels and the fifty miniatures shown at the Brooklyn Museum, Mr. Charles C. Caffin wrote that it was "the most

representative and comprehensive display of the beginnings of painting in this country that has ever been held.”<sup>1</sup> The exhibition was more; it showed the development of painting in America until it reached its zenith in the art of Copley, Stuart and Sully, and its steady decline into the horror period of the late fifties.

To understand aright the work of our early artists, some knowledge must be possessed of the conditions under which the paintings were produced.

In 1700 this country was emerging from a wilderness. There were settlements here and there, mostly clustering around the mouths of rivers, and some degree of prosperity existed in the older colonies. Roads there were, but settlements were separated by large stretches of uninhabited territory and communication was difficult, and that largely by water. Conditions of life were rude and severe. Not only were there no painters of note to instruct, but there were few, if any, examples of European masters to be copied. One writer has aptly summed up the situation by saying:

“Particularly in New England the early colonists, who came of one of the least artistic races of Europe, were themselves largely the least artistic of their race. Few came from the classes of society which had the wealth and the leisure to command the enjoyment of works of art, and the leaders, as well as the masses, cultivated a form of piety which on the whole was naturally rather abhorrent of art as a frivolous amusement.”<sup>2</sup>

In our early history we find but a stray allusion to the painter's art. During the Dutch occupation of New York, one Evert Duyckinck, who, in 1643, received a grant of land on what is now South William Street, was described in Deeds on file in the Comptroller's Office as a “glass maker” and “limner,” and his son Gerret is called

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<sup>1</sup> New York *American*, February 4, 1917.

<sup>2</sup> Robert Feke, the Early Newport Portrait Painter, and the Beginnings of Colonial Painting, by William Carey Poland, p. 4.

a "painter."<sup>3</sup> and there are several portraits in the Beekman family still owned in New York, which were painted by Gerret Duyckingh before 1700. Tuckerman notes that

"Cotton Mather, in his 'Magnolia,' speaking of the aversion of John Wilson to sit for his portrait, says: 'Secretary Rowson introduced the limner'—showing that there were limners in Boston in 1667."<sup>4</sup>

It is true that in the fifty years preceding the Revolution, some of the wealthy planters of the South occasionally went "home" and sent their children to be educated in England, and that a few English portraits then painted still exist. It is also probable that, especially in the South, there were itinerant portrait painters in the last decades of the seventeenth and early in the eighteenth century who travelled from plantation to plantation, or city to hamlet, exercising their crude art for a precarious living, but their names have been mostly forgotten and their handiwork destroyed, or if they exist at all they live in an unnamed example now banished to the dark corner of a local historical society. The spirit of the people and their environment did not tend towards developing life along its artistic side, and to show how hostile were the natural tendencies of the puritan mind towards art, no lesser man than John Adams is accredited with writing as late as 1818:

"The age of painting and sculpture has not yet arrived in this country, and I hope it will be long before it does. I would not give sixpence for a painting by Raphael or a statue of Phidias."<sup>5</sup>

The "age" was there and passing rapidly but the heritage and training of John Adams would not let him see it. This remark of Adams can be compared with the story told by Chester Harding. He records that when he came back

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<sup>3</sup> Liber A, pp. 52, 300; Liber B, p. 133. The Ichnography of Manhattan Island, Vol. II, p. 299, by I. N. Phelps Stokes.

<sup>4</sup> Book of the Artists, p. 7.

<sup>5</sup> Robert Feke, etc., p. 4.





PAMELA ANDREWS

From the painting by ROBERT FEKE, lent by the Rhode Island School of Design,  
for the exhibition of Early American Paintings at the Brooklyn Museum.

from the far West to New England, a full fledged portrait painter, his grandfather took him aside and gravely remarked:

"Chester, I want to speak to you about your present mode of life. I think it is very little better than swindling to charge \$40. for one of these effigies. Now I want you to give up this course of living and settle down on a farm and become a respectable man."<sup>6</sup>

In widely separated parts of the colonies occasionally a European came to exercise his art. Hesselius (1682-1755), a Swede, painted in Maryland and Pennsylvania for thirty or forty years. John Watson (1685-1768), a Scotchman, painted in New Jersey as early as 1715, and John Smibert (1688-1751), another Scotchman, painted in New England between 1730 and 1751, and to him is accredited the honor of bringing the first copies of European masterpieces to this country which later aided in the instruction of Copley, Allston, C. W. Peale and Trumbull.

Only one or two of early artists represented in the Brooklyn Museum exhibition can be alluded to in the limited space of this article.

Robert Feke, probably the earliest native born painter, has been called by some of the early writers, the "mariner," and was said to have been captured by pirates and taken to Spain, and to have received instruction by visiting the galleries there. Recent research into the facts of his life, while it has destroyed most of the traditions which had grown up around his name, has added little to the sum of our positive knowledge. We know that he was the son of a Baptist minister of Oyster Bay, Long Island—Robert Fekes (sic). We know that he married Eleanor Cozzens in Newport in 1742, and painted the portrait of the clergyman who performed the ceremony—Rev. John Callender. We know that he worked in Newport, New York and Philadelphia and that but little of his work has survived.

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<sup>6</sup> Chester Harding, Artist, by Margaret E. White, p. 53.



MRS. JOSHUA BABCOCK

From the painting by JONATHAN BLACKBURN, lent by Mr. William Macbeth,  
for the exhibition of Early American Paintings at the Brooklyn Museum.

Feke is said to have died at the age of forty-four, but no authentic information of his birth or death has been found. An interesting sidelight upon his life appears in the following excerpt from Hamilton's *Itinerarium*, which is a narrative of a journey made by a Dr. Alexander Hamilton. Of the happenings of Monday, July 16, 1744, a day spent in Newport, Dr. Hamilton writes:

"He carried me to one Feake, a painter, the most extraordinary genius ever I knew, for he does pictures tolerably well by the force of genius, having never had any teaching."<sup>7</sup>

The portrait of Pamela Andrews (illustrated) is said to represent the heroine of Richardson's novel, and depicts "the fair subject dressed as a servant on the eve of her romantic marriage."<sup>8</sup> How and where he obtained the knowledge to paint this charming portrait will probably remain a mystery.

Jonathan Blackburn (1700?-1765), another New England artist, deserves a place in this early group. Very little is known of his life. It has been suggested that he was the son of "an itinerant painter and Jack-of-all-trades, Christopher B. Blackburn," and that he was born in Wethersfield, Connecticut, possibly about 1700.<sup>9</sup> We know that he was painting portraits in Boston from 1750 to 1765, after which date information ceases.

In examining Blackburn's picture of Mrs. Joshua Babcock (illustrated), while we have no knowledge of the source from which he received his instruction, it would seem as if he must have seen engravings of the beauties of Charles the Second's Court by Lely and Kneller, and to have caught, in a more or less crude way, inspiration from their style. Note the pearl ornaments catching up the sleeves. Probably at the time this portrait was painted there was no

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<sup>7</sup> Robert Feke, etc., p. 25.

<sup>8</sup> *Ibid*, p. 22.

<sup>9</sup> *Art and Artists of Connecticut*, by H. B. French, p. 30.



MRS. ADAM BABCOCK

From the painting by JOHN SINGLETON COPLEY, lent by Miss A. G. Chapman,  
for the exhibition of Early American Paintings at the Brooklyn Museum.



jewelry of this kind in the colonies and the detail must be considered part of his stock in trade.

Paintings by Badger (1708-1765) have only lately been identified in any number and his name taken its place among our early painters of note. All we know of him is that he was the son of Stephen and Mercy Kettle Badger of Charlestown, Mass.; that he married in 1731 and probably removed to Boston soon after, which was apparently his home for the remainder of his life. He died, leaving a widow and several children, and an insolvent estate. Mr. Lawrence Park, of Groton, Mass., who has made an exhaustive research into the life and work of this artist, and from whom the above information was obtained, states that he has identified about seventy portraits painted by Badger, many of which have for years been passing for the work of Smibert, Copley or Blackburn.

The Will of Timothy Orme of Boston (1757) shows that the sum of £6 each was paid to "Badger the Face Painter" for three portraits,<sup>10</sup> certainly not excessive pay, and perhaps a reason for his bankrupt estate. The portrait of Captain John Larrabee, is the most important example of Badger yet identified, and a comparison with the portrait shown as by Woolaston leads the writer to believe that Badger painted both.

Matthew Pratt (1734-1805) was represented in the exhibition by the likeness of Mrs. Peter DeLancy, an excellent piece of portraiture, showing the dignified features of one of the social leaders of Revolutionary days.

The American period of John Singleton Copley, which may be roughly fixed at 1753-1774, brings the pre-Revolutionary group of painters to a brilliant close. Copley received his first instruction from his step-father, Peter Pelham, an engraver of some note. At about fifteen he painted a portrait of his step-brother, Charles Pelham, and his por-

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<sup>10</sup> See Article by John H. Harrington, *N. Y. Sun*, January 7, 1917.

trait of Henry Pelham, known as "The Boy with the Squirrel," was consigned to Benjamin West in London and exhibited in 1766, and in the same year Copley was elected a member of the Society of Artists of Great Britain. Copley's rise as a painter in this country was rapid, and he was undoubtedly the fashionable portrait painter of his day. Twelve of his portraits were shown, and two of them—pastels—exemplified a little recognized and charming, though weak, branch of his art. The exquisite portraits of Mrs. John Bacon and Mrs. Ben Davis have been illustrated and described before in this magazine. There were also shown a study for "The Death of the Earl of Chatham" and the first sketch for "The Death of Major Pierson," his two most famous historical works and both now hanging in the National Gallery in London. The exquisite texture of the gown, the broad heavy shadows modelling the lighted portion of the face and the foreshortening of the hands in the portrait of Mrs. Adam Babcock (illustrated), render it a typical example of Copley's work of this period. Thus, almost without instruction or encouragement, and in some disfavor with the people at large, there arose amid the crude beginnings of our national existence, an artistic development which culminated in the work of Copley. In 1774 Copley went to England, studied in Italy and settled in London in 1775, where he resided until his death. He became the fashion in England and, falling in with the taste of the day, engaged in the painting of historical pictures, along with portraiture. Copley's art and life became so connected with England and his style so influenced by his models Reynolds and Gainsborough that examples of his later portraiture were not included, as not typical of an American painter.

The artists of the Revolutionary and early Constitutional period were much more numerous and had the benefit of more patronage through the increase of wealth, population and the more cultured habit of the people, although

even at that date living conditions could hardly be called luxurious.

A typical group of these painters might be made from the portraits of Washington alone. The close of the Revolution left him as the overshadowing figure on the American continent. It was natural that not alone local artists but visiting painters during this period should have sought to transmit to canvas his majestic face, as an introduction to the American public, and the patriotic demand was so great that literally hundreds of portraits of Washington then painted—good, bad and indifferent—exist.

The exhibition showed the three well-known types by Stuart,—The Athenaeum, Vaughan, and an original portrait of the Lansdowne type; two by Charles Willson Peale,—the bust portrait and the Continental type; two by his son Rembrandt Peale,—one painted when he was eighteen years old, and one the Composite or Port Hole type; a portrait by the English artist Robert Edge Pine, and two pastels by James Sharples. No portrait of Washington by Trumbull was available, but an example may be seen in the Governor's Room of the City Hall, New York City.

The portraits by Stuart are so familiar that we have chosen for illustration the one by Charles Willson Peale (1741-1827) which is probably little known to the public at large. It depicts Washington as Commander in Chief of the Continental Army. Trumbull says Peale painted Washington fourteen times from life. He, like many other artists, derived a considerable part of his income from painting replicas and copies of his own portraits of Washington for the legislative halls of the various states, or for private citizens. The earliest portrait of Washington we have was painted by Peale at Mount Vernon in 1772, and depicts him as a Colonel of the Virginia militia. In 1777 Congress, then sitting in Philadelphia, ordered from Peale a full length portrait, and before this canvas, said to have been



AMERICAN PEACE COMMISSIONERS, TREATY OF 1782

From the painting by BENJAMIN WEST, lent by Mr. John Pierpont Morgan, for the exhibition of Early American Paintings at the Brooklyn Museum.

begun at Valley Forge in 1778, was completed, the battles of Princeton and Monmouth had been fought. It is also recorded that during a sitting at Princeton, Peale, at Washington's suggestion, introduced a view of the town as seen from the window showing the Hessian prisoners. Several captured regimental flags are on the ground beside him, and Washington wears a full uniform of the Commander in Chief with his left hand resting upon a cannon. The canvas was finished in Philadelphia and bears date 1779, and, Congress adjourning without making an appropriation for it, it was left on the hands of the artist. The portrait illustrated is of this type, of which Peale made several copies, one hanging in the Gallery at Versailles and one in the Metropolitan Museum.

No reference to the Washington portraits would be complete without quoting his reply to a request that he permit Pine to paint his portrait, part of which is as follows:

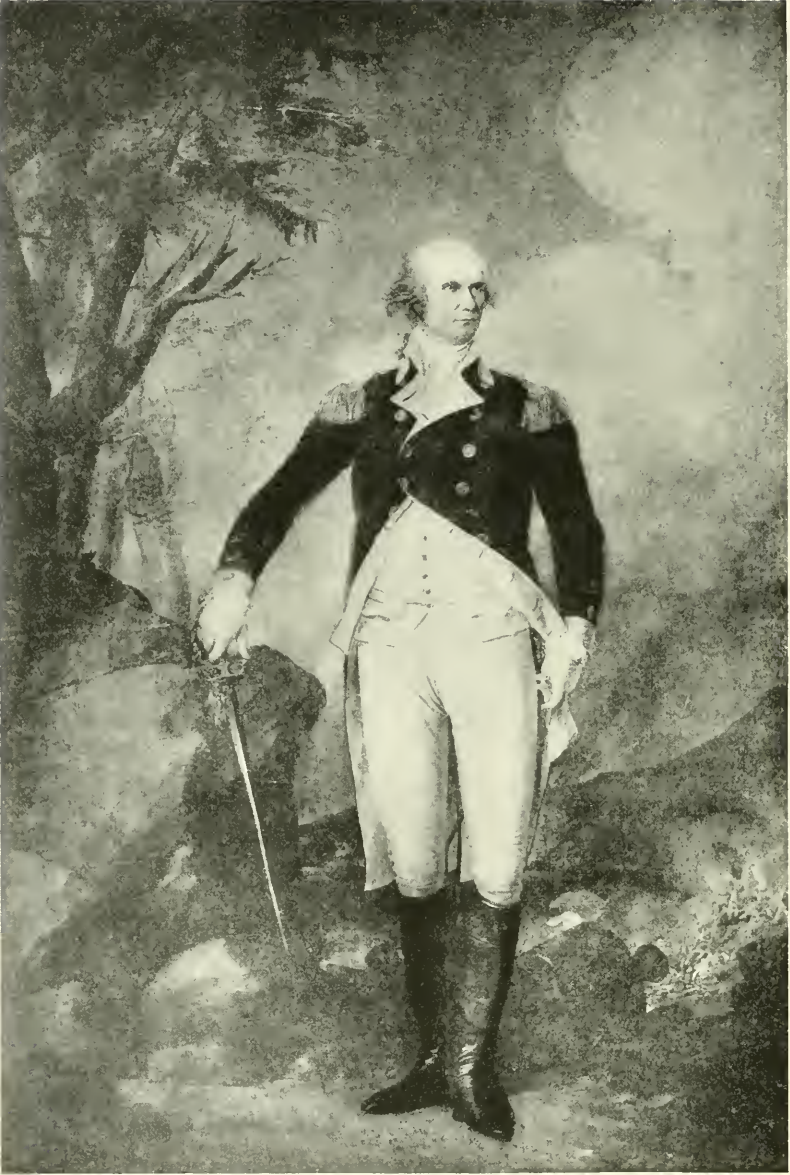
"I am so hackneyed to the touches of the Painter's pencil, that I am now altogether at their back, and sit, like Patience on a monument, whilst they are delineating the lines of my face. It is proof, among many others, of what habit and custom may effect. At first I was as impatient at the request, and as restive under the operation, as a colt is of the saddle. The next time I submitted very reluctantly, but with less flouncing. Now no dray-horse moves more readily to the thill, than I to the Painter's Chair."<sup>11</sup>

The name of Benjamin West (1738-1820) should receive note, not alone because he was the first and only American to become President of the British Royal Academy, but because he was the kindly friend and instructor of the many Americans who went to England to study in the period 1765 to 1820. Among others, Pratt, Trumbull, C. W. Peale, Stuart, Malbone, Dunlap, Allston, Sully, Morse and Leslie sought and received his instruction and help. West was born at Springfield, Pennsylvania,

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<sup>11</sup> Quoted from "Original Portraits of Washington," by Elizabeth Johnston, p. 40.





GOVERNOR GEORGE CLINTON

From the painting by JOHN TRUMBULL, the property of the City of New York, in the exhibition of Early American Paintings at the Brooklyn Museum.

and died in London. In 1763, at twenty-one, he sailed from New York and after a tour on the continent, went to England. The classic revival which was spreading over Europe greatly influenced West and he began his long career as an historical painter shortly after his arrival in London. He painted a succession of pictures from Roman and Greek history, and one of his early canvases, the "Departure of Regulus"—a commission from the King—established his reputation, and during his long life he literally poured forth large canvases on historical, mythological and biblical subjects, said to exceed three thousand in number. Upon the death of Sir Joshua Reynolds he was chosen President of the Royal Academy in 1792. An example of his portraiture was shown in that of Dr. Enoch Edwards, a distinguished American friend, which was painted while Dr. Edwards was in London. More interesting, perhaps, was his unfinished historical picture (illustrated) of the Commissioners who signed the Treaty of Peace between Great Britain and her revolting colonies (November 30, 1782). West finished the portraits of the American Commissioners, Benjamin Franklin, John Adams, John Jay and Henry Laurens, and the Secretary William Temple Franklin, from the waist up and sketched in the figures, and the treaty is lying before them on the table, and it was evidently his intention to include in the blank space to the right, the English Commissioner, Richard Oswald and the Secretary, Caleb Whitefoord, or possibly Alleyne Fitzherbert who signed the armistice two months later, declaring a cessation of hostilities, but both Oswald and Whitefoord died before West could obtain their likenesses and so it was never finished. The picture, recently purchased from Lord Belper, has never before been publicly exhibited here.

The success of West influenced John Trumbull (1756-1843) to become the first historical painter of the young Republic. Trumbull, the son of Jonathan Trumbull, the

Colonial Governor of Connecticut, was a graduate of Harvard, joined the Continental army and retired in 1777 owing to some disagreement over his commission. The usually accepted story that much of the spirit displayed in his picture "The Battle of Bunker's Hill" arose from the fact that he took part in that engagement, must give way before historical accuracy which records that he only "saw the smoke of the action from Roxbury, four miles away."<sup>12</sup> He went to London to study in 1780, and shortly after his arrival was arrested as a spy—a reprisal for the hanging of Major André—and it was due to West's influence with George III that his release, after seven months, was obtained on bail, with West and Copley as sureties, upon condition that he immediately leave England. After peace was signed he continued his studies as a member of West's household, and his influence no doubt confirmed his desire to become an historical painter, so that, upon his return to America in 1789 he spent several years making studies of the heads of the important actors in the War of the Revolution for a projected group of historical paintings to delineate our history. President Madison, to whom had been left the choice of subjects to adorn the rotunda of the Capitol burned by the British in the War of 1812, commissioned Trumbull to paint four. He rejected "The Battle of Bunker's Hill" and "The Death of Montgomery," by far Trumbull's best conceptions, as representing the triumph of our enemies. Some criticism of the historical value of the first picture finished for the Capitol—"The Declaration of Independence"—was heard, and the artist and his product came in for the biting sarcasm of John Randolph, who somewhat unfairly dubbed it "The Shin Piece," a name which it has borne ever since, but on the whole the work received the approbation of the public. In later life Trumbull fell into evil times. He besought in vain

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<sup>12</sup> John Trumbull and His Works, by John F. Weir, N.A., p. 20.

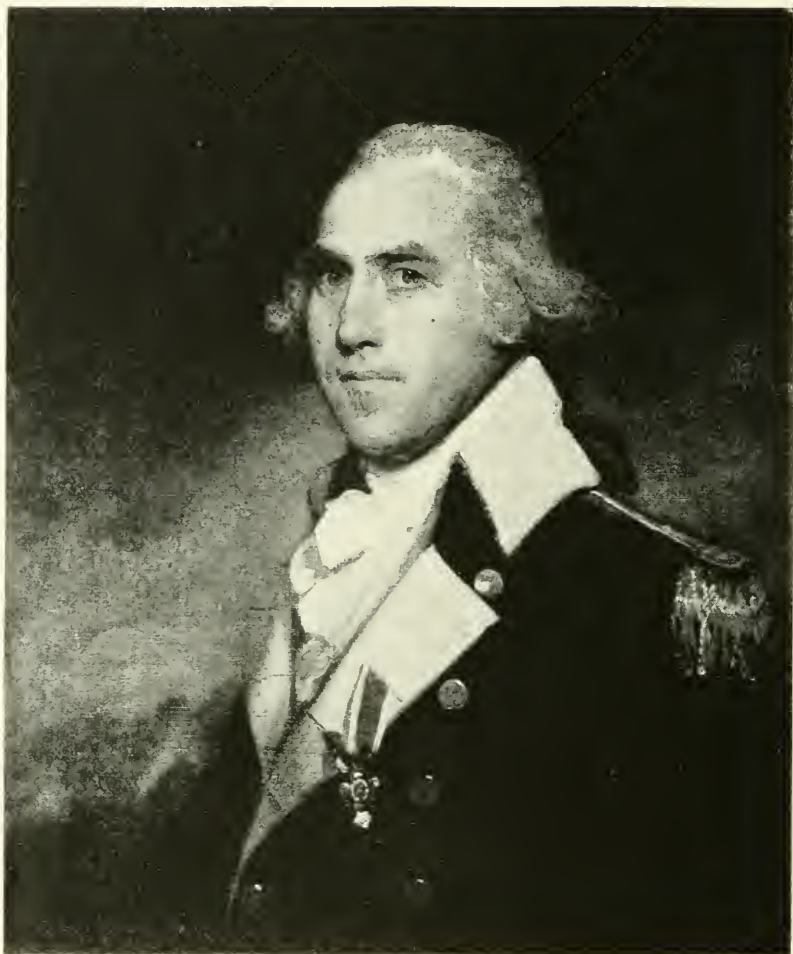
to be commissioned to paint the remaining panels for the rotunda, and when finally an indifferent Congress refused to purchase his original historical compositions, together with other sketches and portraits, Yale College paid him a small life pension in exchange for the collection. Thus the work of his early and brilliant years, by far the most important collection of his work, obtained a permanent abode. The portrait of George Clinton (illustrated), Governor of New York, loaned by The City of New York, was painted in 1791, and Dunlap says that it is "the best life size picture he ever painted."<sup>13</sup> The background of this picture represents the British troops storming Fort Montgomery, where Governor Clinton was in command of the American troops.

The work of Gilbert Stuart (1755-1828) which, taken as a whole, entitles him to be considered the foremost American painter of the period covered, is so well known that little reference to him need be made. So many of our early statesmen, financiers and the belles of the period live in his glowing canvases and panels that his work stands almost as a synonym for American portraiture. Stuart was born in Rhode Island, the son of Gilbert Stuart a Scotchman, and Elizabeth Anthony, the daughter of an Englishman then living in Newport. He studied under Cosmo Alexander and accompanied him to England in 1772 and was forced to return to America by reason of the death of his patron. After a short stay, he returned to England and continued his studies. For a period of over fifteen years he successfully practiced his art in England and Ireland. He returned to this country in 1793 imbued with the desire to paint the portrait of Washington, and it is not an exaggeration to say that the so-called Athenaeum portrait of Washington which came from Stuart's brush has preserved his likeness in the minds of millions of his countrymen.

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<sup>13</sup> Arts of Design, etc., by William Dunlap, Vol. I, p. 362.





GENERAL PETER GANSEVOORT

From the painting by GILBERT STUART, lent by Mrs. Abraham Lansing, for the exhibition of Early American Paintings at the Brooklyn Museum.



It is a subject of regret that Stuart did not keep a register of his sitters, like Sully, and that he signed few if any of his portraits, but his own remark that he signed his name all over the canvas can be said of his work with perhaps more truth than of the work of any other painter. How quick he was to gauge the character of his sitter, and what Allston called his marvelous "power of distinguishing the individual from the conventional," strikes one at the first glance at his portraits. West's remark to one of his pupils has been often quoted: "It is of no use to steal Stuart's colors; if you want to paint as he does you must steal his eyes."<sup>14</sup>

In the fifteen examples of his work shown, an exceedingly fine group of Stuarts, opportunity to examine his work at different periods was offered. The portraits of Col. Isaac Barré, of John Watts (both owned by the Brooklyn Museum), and of Captain Pearson, the English Commander of the Serapis, and all three painted during his stay in England, could be compared with the portraits painted at the height of his success in this country, such as Mr. and Mrs. Thomas B. Law, and Col. Smith. The personalities of the sitters had great effect on Stuart. He was a convivial man and loved company and, without being snobbish, liked the companionship of those who had played well their part. How he must have enjoyed painting the likeness of Gen. Gansevoort (illustrated) can be judged from the canvas. The General, whose gallant defense of Fort Stanwix against St. Leger and a force of Indians prevented the reinforcement of Burgoyne at Saratoga, and thus contributed no small part to bring about one of the first real successes of the continental army, is portrayed in his uniform with the insignia of the order of the Cincinnati in his buttonhole. In John Watts, he paints a wealthy New York gentleman whose cultured face shows the results

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<sup>14</sup> The Life and Works of Gilbert Stuart, by George C. Mason, p. 38.



MRS. THOMAS B. LAW

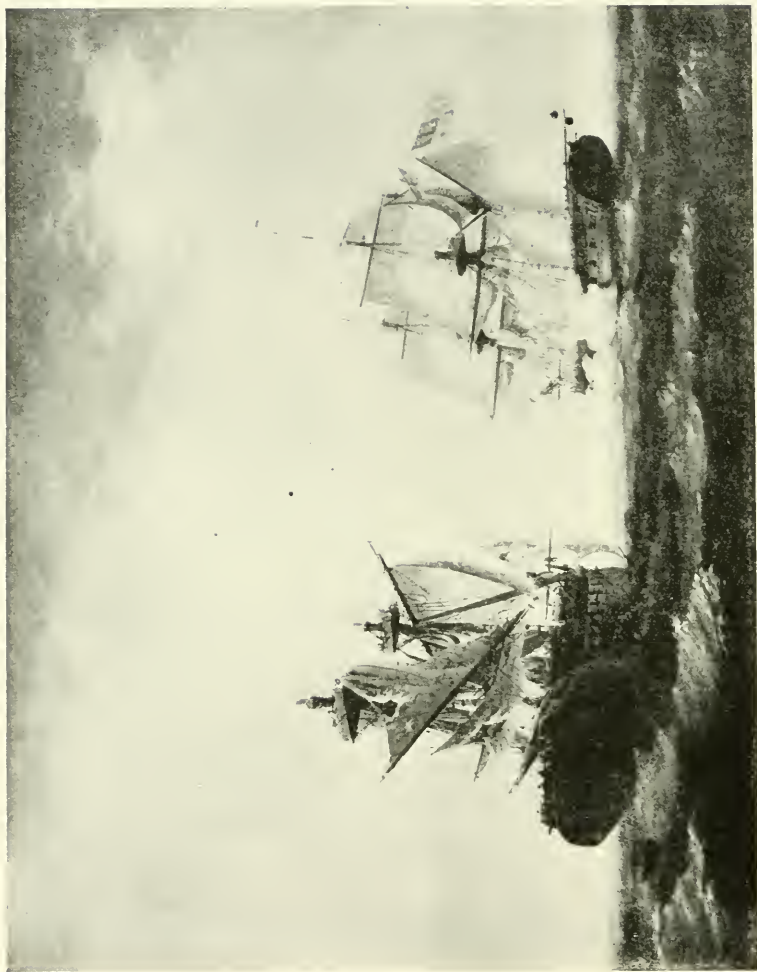
From the painting by GILBERT STUART, lent by Mr. Herbert Lee Pratt, for the exhibition of Early American Paintings at the Brooklyn Museum.

of education and the activities of a long and brilliant life. In Mrs. Thomas B. Law (illustrated), who was born Eliza Parke Custis, a daughter of Washington's adopted son, Stuart depicts a beautiful willful woman. Gossip has it that she separated from her husband, but the cause is left to surmise. It is also said that, while Stuart was painting one of her family, she ran in from the garden and stood as in the picture and Stuart made her stand until he had caught the pose. In examining the Watts portrait, which is painted with unusual freedom of style, it would almost seem as if Stuart were trying his powers, while the admirable portraits of old Mr. Samuel Myers and the younger Mr. Law show the smoothness and the sure touch which success had brought to the master.

Thomas Birch (1770-1851) was represented by three historical pictures one of which, "The United States and the Macedonian" (illustrated), depicts one of our few successes in the War of 1812. These three pictures gave an excellent idea of the art of this early historical painter and represent his best work.

As the most important of the later group of artists, several canvases by Thomas Sully were exhibited. Sully's best period terminated about 1835, and brought the golden age of American portrait painting to an end. The portraits of William Chamberlain, Joseph A. Dougan (illustrated), James Hogg and Theodore Gourdin are examples of his best work.

Thomas Sully (1783-1872), though born in England came to this country a boy of nine and resided here through eighty years. With the exception of one year spent under the instruction of West—1809-10—he received his education here and his reputation rests upon his American work. Through his long life of eighty-nine years he was to see American art reach its zenith and decline into the era of the story-telling picture of the Düsseldorf School, walnut furniture and other Victorian abominations. Born in the



THE UNITED STATES AND THE MACEDONIAN

From the painting by THOMAS BIRCH, lent by Mr. Herbert Lee Pratt, for the exhibition of  
Early American Paintings at the Brooklyn Museum.

closing year of the Revolution he was to live almost to see the Centennial Exposition of 1876 which was to awaken again the artistic sense of this country; he was to live to see portraiture decline until most were content with the Silhouette or Daguerreotype with which to transmit their likenesses to posterity; he was to see the fashion of the day require as art "The Ideal Head," as exemplified in the "Gift Books" from 1830 to 1860, and occasionally even Sully bowed to the popular demand. Two examples of this branch of Sully's art were shown,—"The Country Girl," a portrait of Elizabeth Cook, and the "Spanish Mantilla."

The romance of the life of Chester Harding might almost be said to be typical of the struggles of many of our early painters whose artistic sense triumphed over the hard environment of their lives. From his autobiography, which he playfully called "My Egotistography," we learn that he was born in Conway, Mass., in 1792, and that his father spent most of his time building perpetual motion machines and very little in providing the necessities of life for his family. He served as a drummer boy in the War of 1812, and invalided home, we find him obtaining a contract to make drums for the government, driving around the country vending a patent spinning head, essence of peppermint, tansy and wintergreen, which, when money was scarce, he would trade for a night's lodging or for old wooden clocks. We read of debts, tavern keeping, chair making and moving from place to place in the vain search of support for his wife and child, and finally braving the dangers of the back woods and floating down the Alleghany on a raft to Pittsburgh. Here he engaged in house painting and when later he brought there his wife and child, we read of his struggles with poverty, his horror of a debtor's prison, and of his commission to paint a sign, and a loan from a friendly barber of \$20 so that he might procure the materials. Here he met a painter named Nelson who had started the business of "Sign, ornamental and portrait painting exe-





JOSEPH A. DOUGAN

From the painting by THOMAS SULLY, lent by Mr. Herbert Lee Pratt, for the exhibition of Early American Paintings at the Brooklyn Museum.

cuted on the shortest notice, with neatness and dispatch.”<sup>15</sup> It was the sight of his portraits which gave to Harding his first idea of becoming an artist. We read of his first attempt,—that of a portrait of his wife, and of his delight when he found a likeness; of his first commission, for \$5 to paint the portrait of a man who desired to send it to his mother in England; of his playing a clarinet for a rope dancer on market days for the wage of one dollar; and of the devotion of his wife who finally taught him to enjoy reading, although he admits he had to read aloud to catch the sense. He later floated down the Ohio on a raft, with all his worldly possessions, which appear to have been composed largely of his wife and child, to Paris, Kentucky, where he began his professional career as an artist, and in six months he records that he painted one hundred portraits at \$25 a head. He saved enough money to make a flying trip for two months’ study in Philadelphia,—the first record of any training in art he ever received. He travelled to Cincinnati and St. Louis, painting well-known men of the day, and finally made a journey deep into the wilderness for the sole purpose of painting Daniel Boone. He records that when he told Boone the object of his visit, he found “that he hardly knew what I meant.”<sup>16</sup>

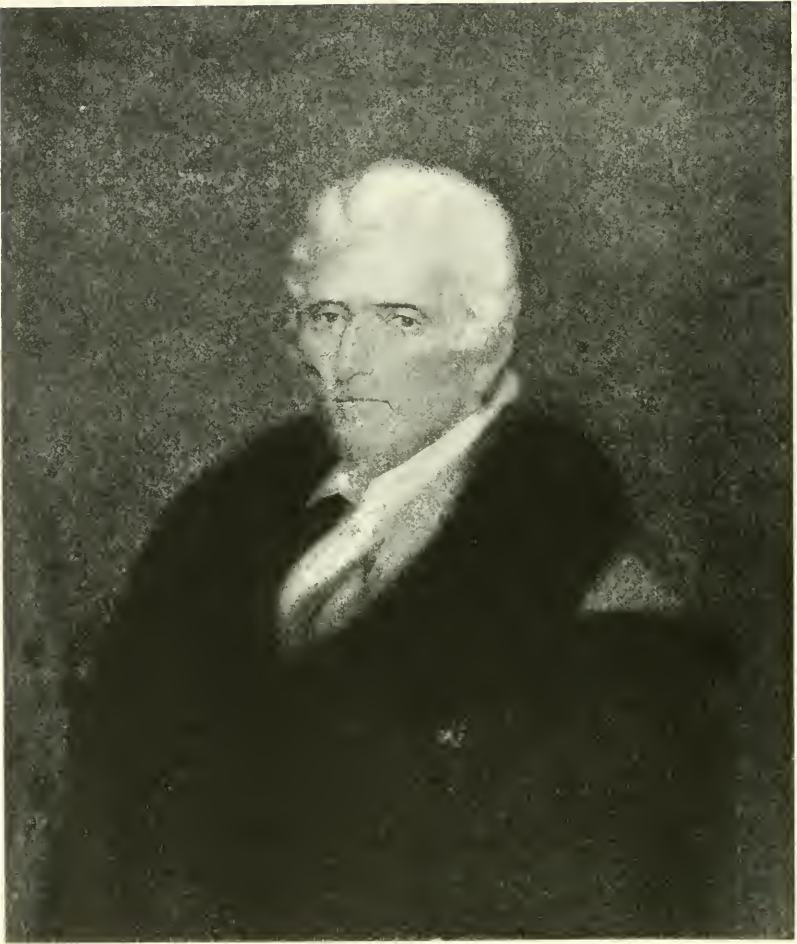
When one considers Boone’s portrait (illustrated) and realizes that when it was painted Harding was without education or training, as he himself says that he never saw a first class picture until his first trip to England some years later, that he could catch and so well portray the rugged face of the old pioneer is indeed a performance bordering on the marvelous.

In August, 1823, he journeyed to London and there came face to face with the old masters in the National Gallery. We next read of his astonishing social success; of his

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<sup>15</sup> Chester Harding, Artist, by Margaret E. White, p. 27.

<sup>16</sup> Ibid, p. 48.



DANIEL BOONE

From the painting by CHESTER HARDING, lent by Mr. Herbert Lee Pratt, for the exhibition of Early American Paintings at the Brooklyn Museum.

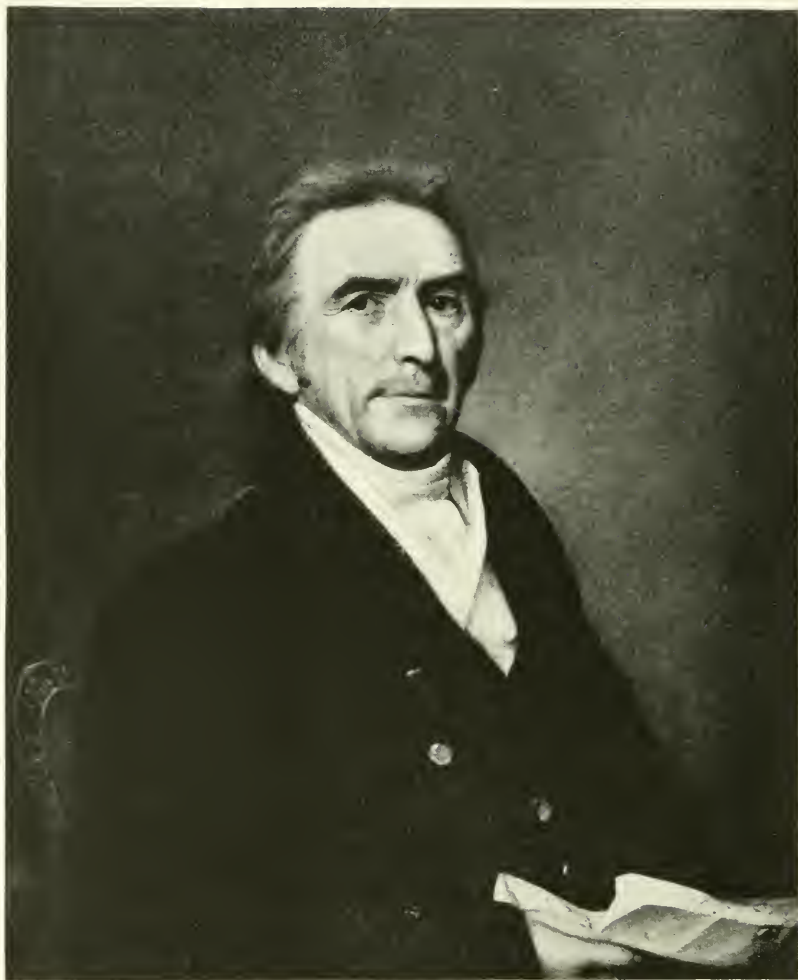
commissions to paint the Dukes of Sussex, Norfolk, Hamilton, and others of the nobility, of his entertainment in their palaces, and how his portraits were exhibited at Somerset House. Towards the close of 1826 he returned to America and after a short stay in Boston, finally settled in Springfield, Mass., where the tide of success held true until his death in 1866.

Harding painted Adams, Wirt, Calhoun, Webster, Clay, all the judges of the Supreme Court including John Marshall, in fact most of the great men of the day, and was their friend as well. He regarded his portrait of Amos Lawrence as his best. The last work of his hand was a portrait of Gen. W. T. Sherman which was finished shortly before his death.

While Harding may not be considered a great painter, truly his life is an inspiration.

On reviewing the exhibition as a whole, it is to be regretted that the examples shown by Vanderlyn, Inman, Jarvis, Healy and Harding did not fairly represent their work, and that there were a few artists entitled to a place of whose work the Committee found it impossible to procure an example. It may be said that Healy and Harding were not represented in any sense by the work of their mature period.

The masterful portrait of Stephen Mix Mitchell, divided the honors of the exhibition with the portraits of John Watts, Joseph A. Daugon and Mrs. John Bacon. Morse's portrait of his daughter, known as "The Muse," the Vanderlyn portrait of Sampson Wilder, the Jarvis portrait of Colonel Burn, and Neagle's portrait of Sergeant Wallace were creditable productions, but rarely did the work of the artists of this later period approach in interest or importance that of the masters Copley, Stuart and Sully. The bay containing the work of the very early painters, which included the religious picture by Hesselius, and the portraits by Badger, Blackburn and Feke, together



WILLIAM STEELE

From the painting by SAMUEL L. WALDO, lent by Mr. William D. Steele, for the exhibition of Early American Paintings at the Brooklyn Museum.



with those by five unknown artists, seemed to arouse much public interest.

The surprise afforded by the exhibition was the quality of the portraits shown by Waldo. The average of these, five in number, would place him high in the rank of the artists painting just before this country entered the period when art became gradually submerged.

The portrait (illustrated) of William Steele is conscientious virile work, perhaps a little overhigh in color, but sincere and well painted.

An unusual and instructive branch of the exhibition was the miniatures, the pastels of Sharples, and the crayon portraits of St. Memin. Fifty-one miniatures were exhibited representing most of the well-known painters in that branch of art, including sixteen by Malbone, and examples by Allston, Birch, Copley, Cummings, Dunlap, Field, Fraser, Goodrich, James and Rembrandt Peale, Ramage, Rogers, Lawrence Sully, Trot, Trumbull and Van Dyke. The display was important especially in the examples by Malbone and evidenced the fact that the work of our early artists entitles them to rank with the painters in miniature of France and England.

While St. Memin (1770-1852) may not be considered a portrait painter, his work is entitled to a place in an exhibition of this character. St. Memin, a French refugee, came to this country about 1795 and used a device by which he traced with mathematical accuracy the profile on a sheet of pink paper. He finished the crayon portrait freehand and then reduced the portrait by a device of his own, the pantograph, to an appropriate size and engraved it on a copper plate two or three inches in diameter, from which as many engravings could be obtained as the subject desired. During the twenty years of his residence in the United States he made crayons of almost every well-known man of the day. He fortunately retained one print from each plate, and his own collection of his work, about eight hun-

dred in number, is now deposited in the Corcoran Gallery, Washington, and has been of more service in the identification of unknown portraits of the day, than any other one source. The four crayon portraits shown were exceedingly interesting.

Sharples, an Englishman and pupil of Romney, came here and for some time drove around the country in a wagon making small pastel portraits and because of his long stay in this country and his well-known portraits of Washington, Hamilton and other leaders of the day, has a place in our art. The six examples shown gave an excellent idea of his work.

At the end of the American Gallery the small collection of early American furniture recently acquired by the Museum, was arranged with great knowledge and taste so as to exhibit period and style.

The critics for the most part, treated the exhibition with much appreciation. There was some disagreement as to three or four of the attributions but when the number and age of the canvases displayed is considered, it was surprisingly small.

There were perhaps half a dozen examples which should not have been included in the exhibition, but in the pressure of the last few days to include family heirlooms exerted from many sources, it is a matter of congratulation that the unworthy examples were so few.

It was the hope of the Museum Committee which planned the exhibition, that it might help to identify and record many examples of our early painters, and stimulate interest in art of purely American character, and from the press notices so widely diffused over the country, and from the public attendance in numbers so gratifying, it may be said that the object was in large part accomplished.

J. H. M.

## The Sooty Albatross Group

**I**NHABITING the circumpolar seas of the southern hemisphere are two species of dark-colored albatrosses known to science by the cryptic name *Phæbetria*, "the prophet." Although much smaller than the great white Wandering Albatross, the Sooty Albatrosses surpass the latter in aerial grace. Indeed, of all birds in the world, they reach the topmost pinnacle of perfection in flight.

The two kinds of Sooty Albatrosses are to be distinguished from each other both by structure and coloration. One of them, *Phæbetria fusca*, has a dark brown breast and back; the other *Phæbetria palpebrata*, has a pearl gray body which contrasts with its dusky head and wings. The brown bird nests upon islands in the temperate oceans, while the gray one breeds further south, at outposts of the Antarctic. But the pelagic ranges of the two species overlap, and they may often be seen together at sea.

During the Museum's Subantarctic Expedition of 1912-1913, the brown Sooty Albatross was observed in the South Atlantic from latitude 38° to latitude 50°. The gray or Antarctic bird was seen from latitude 33° to the southernmost point reached on the voyage. For periods of a week or more small groups of both species followed our whaling brig. Certain of the birds had recognizable marks, such as missing wing quills or a patch of buffy feathers, by which we knew that the same individuals were accompanying us day after day.

In common with the "Cape Pigeons," Shearwaters, "Mother Carey's Chickens," "Mollymokes," and other seabirds, the Sooty Albatrosses were interested in the pork-



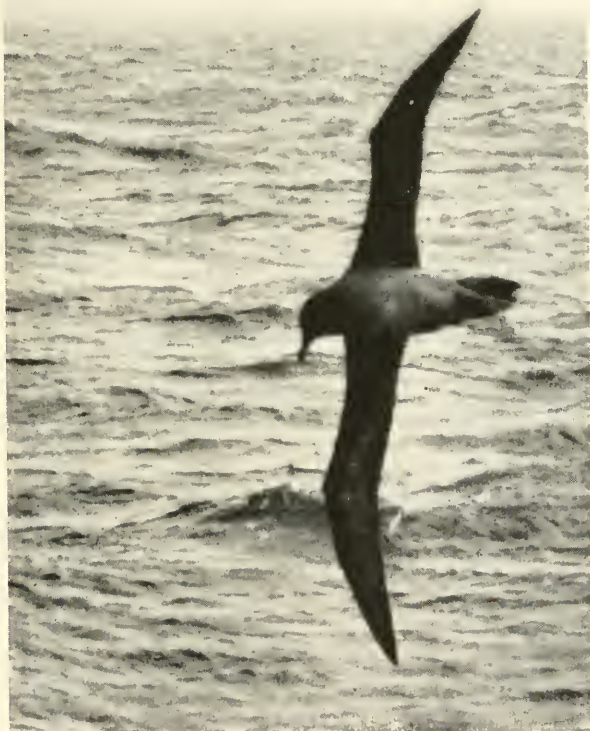
THE GROUP OF SOUTH GEORGIA SOOTY ALBATROSSES IN THE BROOKLYN MUSEUM



baited fish hooks which I trailed from the good brig's stern for the express purpose of catching birds. But they seemed to be the wariest and most suspicious of all the larger species, and, moreover, whenever they descended near the bait, they would become distracted by quarreling among themselves. Then, while they sat lightly upon the water, uttering trumpet-like calls, seizing bits of wood or oakum in our wake and shaking them until the foam flew, the vessel and the treacherous pieces of fat pork would draw rapidly away.

On the misty afternoon of November 23, 1912, just before we sighted South Georgia,

three of the inimitably graceful Sooty Albatrosses welcomed us to their Antarctic island by circling round and round the brig, poisoning successively above the golden ball on the foretopgallant



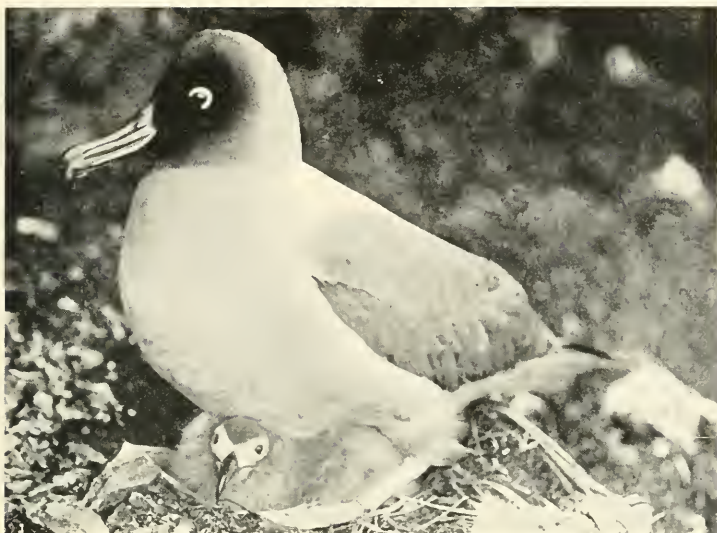
SOOTY ALBATROSS IN FLIGHT

Latitude 48° S., South Atlantic Ocean, November 18, 1912.



mast. In the fiords of South Georgia we found that the Sooties were beginning to nest. They made their homes on perilous ledges wherever mountain headlands rose abruptly from the sea, and while one of a pair was sitting upon the single egg, we often saw the other sailing with inspiring, effortless motion, back and forth, back and forth, always passing close to its nest and gazing with a white-ringed eye at its quiet mate. During four months at South Georgia, I saw plenty of nests crowded against the rough faces of sheer cliffs, as high as seven hundred feet above the rocky beaches, but there were not more than three of them that a man could possibly have reached. Two of these were at the Bay of Isles, where we spent several weeks. One nest was within a hundred feet of the beach, the other about twelve feet above the first, and both were sheltered by an overhanging rock wall. In each household the sitting bird apparently dreamed away the long weeks of incubation, for we used to see them sleeping with their bills tucked under their wing coverts.

On January 20, 1913, I clambered up to the lower site with a camera. The nest proved to be merely a very slight accumulation of blackish soil. The male parent, which was brooding a downy chick, grunted softly and snapped his beak with a hollow chop. He was comparatively trustful, however, and when I had backed away about six feet (as far as the ledge would allow), he snuggled down and began unconcernedly to draw blades of grass through his bill, now and then glancing at me with a solemn, wide-eyed, perpetually astonished expression caused by his curious, broken, orbital ring. Presently the youngster stuck its head out from beneath its sire. It looked like a nestling vulture because the feathers on the head were very short, while long down covered the rest of its body. It snapped its soft little bill at me just as the old bird had done. The father Albatross seemed to try to calm his baby. He bent over it, and kept touching its head with his bill, all his ac-



MALE SOOTY ALBATROSS BROODING ITS YOUNG

Photographed on a cliff in the Bay of Isles, South Georgia, January 20, 1913.

tions showing tenderness and pride. When I took the youngster out of the nest, it immediately crawled back, in spite of its very weak legs. The instinct to lie in one particular spot from birth until flight is possible, is strongly developed in this species. It is easy to understand, on once visiting the Sooty's precarious cradle, that natural selection could not fail to weed out all restless, fidgety baby Albatrosses, preserving, to perpetuate the race, only those which are content to lie low and wait.

The habitat group of Sooty Albatrosses, which has been installed for the present in the central section of the natural history floor, is a replica of a nesting scene at South Georgia. The background, painted by Mr. Tschudy from photographs and color sketches, shows a representative bit of the island's much indented northern coastline. The three birds, collected on the Museum's expedition, were mounted by Mr. Rockwell and Mr. Altman, who also constructed the rocky eyrie. The family comprises a nestling, brooded by the male parent, and the female bird just returning to the ledge, her long, narrow, attenuated wings almost touching above her back as she drops from flight.

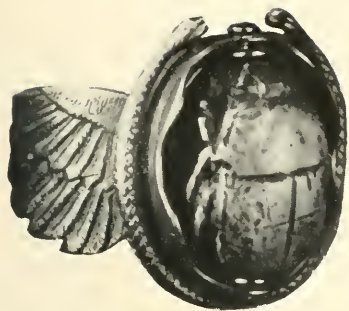
R. C. M.



ST. CLAIR McKELWAY

1845-1916

The late St. Clair McKelway, one of Brooklyn's most distinguished citizens and an eminent journalist ranking with such giants of the newspaper world as Henry J. Raymond and Horace Greeley, and Henry Watterson of our own time, was born in Columbia, Mo., March 15, 1845. Admitted to the New York bar in 1866 he never practiced law, but became a contributor to a number of papers. In 1868 he joined the regular staff of the Brooklyn Eagle. In 1885 he became its editor-in-chief. Thus he spent practically his whole mature life as the chief figure of that newspaper. As an independent writer and an eloquent and convincing speaker on civic subjects also he enjoyed a wide reputation. Honored with degrees from many educational institutions he was named Regent of the University of the State of New York in 1883 and became Chancellor in 1913. He was a member of the National Institute of Arts and Letters, of the American Social Science Association, and of the Military Order of the Loyal Legion. He died in 1916.



SCARAB AND SETTING

On the anniversary of her husband's birthday Mrs. St. Clair McKelway recently gave the Museum his signet ring, which contains in a modern setting of Egyptian style a rare Egyptian scarab bearing the cartouche of King Thothmes III of the XVIII Dynasty, who reigned about 1500 B.C. (1503-1449 B.C., according to Petrie's dating). The scarab itself was presented to Mr. McKelway by David Dudley Field about 1890, and the setting was subsequently designed by the architect William Welles Bosworth. Its design includes the hawk wings which are significant of the Sun-god Horus, and the serpents which were also solar symbols and solar deities. These features of the setting relate to the significance of the scarabæus or sacred Egyptian beetle which was one of the most revered representations and incarnations among the Egyptian solar deities and solar symbols. The beetle was an incarnation of the God Ptah of Memphis, who was a local form of Osiris, but there was also a special beetle-god, Kheper or Kheper-Ra. All these gods were solar. The sacred beetle (scarabæus) of Egypt has the habit of rolling its eggs in a ball of dung along the ground to a place of safety (as may be easily observed by any modern tourist). The Egyptian idea was that the god rolls the sun through the sky, as the beetle rolls the ball containing its eggs. The Egyptian name of the beetle was also identical with the word meaning to exist, to become, to make. Hence the idea of creation was associated with the name, and therefore with the animal having the same name. The evolution of the young beetle



CARTOUCHE OF  
KING THOTHMES III



from the round rolling ball containing the eggs also assisted this identification of the beetle with the creative solar deity. With its form were associated (as was the case with all other solar deities) the ideas of resurrection, of immortality and of creative power. Like all other divine amulets the multiplication of representations of the scarab was supposed to multiply the protecting power of the god for the benefit and well-being of its devotees and worshippers. The under side of the scarab frequently carries an incised hieroglyphic inscription or symbol which is very frequently, as in the case of the McKelway ring, a royal cartouche (by which we understand the hieroglyphics for the royal name and the surrounding oval incised line by which they were framed). This practice is explained by the fact that the king was identified with the solar deities. In other cases a variety of solar symbols or of short prayers and invocations were incised on the lower side. The fact that the scarab was the most popular and most revered of all Egyptian amulets is manifested by the enormous number which have survived. They are most frequently made of enamelled soapstone or enamelled terracotta. The value varies with the excellence of the execution, and with the rarity of the inscription. The McKelway scarab is known to have attracted the attention and interest of Dr. Wallis Budge, Keeper of Egyptian antiquities in the British Museum.



## BOOK REVIEWS

HERCULES BRABAZON BRABAZON, 1821-1906, HIS ART AND LIFE, BY C. LEWIS HIND. London, George Allen & Co., 1912. Some months ago the Brooklyn Museum library received a gift from Mr. C. Lewis Hind of his remarkable Monograph entitled: "Hercules Brabazon Brabazon, 1821-1906, His Art and Life." Doubtless there are very many who will be vastly surprised to learn that Brabazon was an English artist in water-color who ranks with the first painters of our time, and who appears to have had no superior and not even a rival in his own personal and individual method of work. That a really great artist who lived to the age of eighty-five and died in 1906, should be still relatively unknown, and to some of us wholly unknown at this date, is certainly strange. Mr. Hind's book is destined to clear up the mystery, and to explain and demonstrate the greatness of this painter. The explanation is almost as remarkable as the facts themselves. A wealthy British landholder, who also happened to be an artistic genius, practically selftaught, unknown to the brethren of his profession because he never sold a picture and never sent his work to an exhibition, presumably a pure amateur, was forced in 1892 at the age of seventy-one into the light of publicity, because the men of the new generation, the most advanced impressionists of our time, found that this veteran had anticipated and surpassed their methods before they were born.

Brabazon never had a studio, never used an easel, never painted an oil picture, and never composed a painting, his studies being always direct from nature. He never undertook a commission and never worked for exhibition; we cannot learn from Mr. Hind's book that he ever sold a picture. This rare and exceptional genius lived the orthodox life of an English country gentleman. When he achieved fame in old age it was not indifferent to him but he had never sought it. He was prepared for Cambridge at Harrow and by a private tutor in Geneva. He graduated from Trinity College with high honors in the Mathematical Tripos, and he then avoided the legal profession in favor of art study at Rome by accepting a much smaller allowance than his father would have otherwise proposed for his support. At the end of three years in Rome, the death of an elder brother gave him an independent fortune. By name originally Hercules Sharpe, he adopted the name of Brabazon in 1847, when he succeeded his elder brother in the Brabazon estates in the west of Ireland, under the will of his uncle Sir William Brabazon. In 1858, other large estates in Sussex and near Durham were inherited from his father.

From the time of his Roman studies until the close of his life Brabazon was an unwearied and assiduous watercolor painter; at least half of his time being spent in travel. These travels covered all parts of Europe and the Levant, and extended to India. His talent as the greatest colorist since Turner was hailed by Ruskin, with whom he occasionally traveled, but his appearance as an exhibitor in public was mainly due to the efforts and persuasion of Mr. Sargent, whose half-length portrait of his friend still hangs in the dining-room of the Brabazon home at Oaklands in Sussex. (The frontispiece of Mr. Hind's book is a charcoal portrait sketch, also by Sargent.) It is even possible that Mr. Sargent's own art in watercolor owes something to the influence of Brabazon. His first one-man show was held in 1892 (when he was seventy-one years old),

at the Goupil Gallery in New Bond Street. On the eve of its opening he telegraphed from his home to stop it, but was finally persuaded to withdraw his opposition. Several other exhibitions followed in the next few years, during which he fraternized jovially with his brother artists, and continued to paint assiduously. His activity did not slacken until the age of eighty-three, and he died at eighty-five.

Most of Brabazon's enormous output of watercolors is contained in the Brabazon Art Museum at Sedlescombe in Sussex, but examples of his watercolors may be seen in the London National Gallery, in Manchester, Dublin, Edinburgh, and in the Metropolitan Museum of New York. Mr. Hind quotes from Sir Frederick Wedmore's essay on Brabazon the remark that he was "A country gentleman who at seventy years old made his début as a professional artist and straightway became famous." Mr. D. S. MacColl called him the "best watercolor painter we have had since Turner." Mr. Hind's book is illustrated by twenty-four plates in color which fully support this verdict.

CATALOGUE OF THE INAUGURAL EXHIBITION OF THE CLEVELAND MUSEUM OF ART, JUNE 6.—SEPTEMBER 20, 1916. Published by the Cleveland Museum of Art 1916. It has become a custom for art museums, particularly those which have opened their doors to the public within recent years, such as the museums at Buffalo, at Toledo and at Indianapolis, to inaugurate the event with the organization of notable loan collections. Following this precedent, the Cleveland Museum of Art, the most recent participant in the field of inaugural exhibitions, has assembled an important collection which it has commemorated by publishing a handsome Catalogue *de luxe*, a permanent memorial of great value. This folio of imposing dimensions is beautifully illustrated, containing 360 pages of which 115 are devoted to illustrations of the exhibits. In addition to these there are numerous full page views of the galleries and the exterior of the Museum. The historical and critical introductions to the classified lists of exhibits written with expert knowledge and literary discrimination reflect great credit upon the officers directly responsible for their assembling. The illustrations of the exhibits bespeak a standard of excellence which is a tribute to the growing taste of the American public. The President of the Cleveland Museum is Mr. William B. Sanders; and the Director is Mr. Frederic Allen Whiting. The edition of this catalogue is limited to 1,000 copies.

CATALOGUE OF THE ANNA DIKE SCOTT COLLECTION OF OLD LACE, BY SAMUEL BRIDGE DEAN. Printed at Boston for private circulation, April, 1905. The library of the Brooklyn Museum has recently been presented by Mr. Clement Buckley Newbold of Jenkintown, Pa., with a handsome catalogue of the valuable collection of laces made by Mrs. Thomas A. Scott, and now in the possession of her daughter, Mrs. Mary Scott Newbold. The catalogue was made by Mr. Samuel Bridge Dean of Boston, a collector of knowledge and discrimination, was printed by Thomas Dodd of Boston and bound by the Rose bindery; the cover being of a delicately mottled blue-gray with a band of Chinese blue linen at the back. The heavy ivory-toned paper with the uncut edges and the clear legible type, render the book inviting at first glance. To the amateur a perusal of the volume proves both pleasant and profitable on account of the importance of the pieces and the manner in which the descriptive matter is presented. The collection consists of two hundred and thirteen specimens, of which forty are Italian, about seventy-five French, the remainder, with the exception of about five Spanish pieces, being mainly Flemish. In his foreword, Mr. Dean pays

high tribute to the fine instinct and discrimination of Mrs. Scott, defining her aims as being not chronological but aesthetic, following which line of acquisition, she succeeded in assembling a collection of seventeenth and eighteenth century pieces, which for catholicity of taste, for number, variety and richness of effect, for the completeness of range, notably in examples of ecclesiastical and court laces, is worthy of being classed with those of European museums.

The information is rendered easily accessible by the separation into groups of the entire lot, according, first to country, afterwards the province or city in which that particular kind of lace had its origin; and further by the paragraph introducing each group which gives a succinct account of the different classes and their nomenclature, as well as a few valuable technical hints as to the processes of making. Technical terms are wisely employed, with a glossary to aid the inquirer. The technical characteristics of each piece are given so clearly that an uninitiated person could sit down with the aid of the catalogue and acquire a fair understanding of the art of lace-making. So ably has Mr. Dean done his work that the catalogue is regarded as a text-book and is included by the Metropolitan Museum of Art in its lace bibliography.

Here in America, up to fifty years ago, the number of collections of old lace was pitifully few and the appreciation of them supposed to be a purely feminine pastime, unworthy of the serious consideration of full-blooded, able-bodied men, but we rejoice to find that to-day there are many persons, men and women, who justly value this delicate, fairy-like form of human expression at its true worth. All aesthetic and utilitarian considerations aside, we can never fully appreciate the worth of rare old lace, until we take into account the sacrifice of human eyesight laid in the past upon the altar of aestheticism, if not of personal vanity.

This catalogue will prove a valuable addition to the library, in connection with the Brooklyn Museum collection of laces, made largely by the Count de Besselievre and acquired in 1915 through the generosity of the late Col. Robert B. Woodward as one of the permanent treasures of the city of Brooklyn.

## MUSEUM NOTES

The importance of the Wilbour Egyptian Collection, recently presented to the Museum, and now in process of installation, merits the following special note. This collection is the gift of the heirs of Mrs. Charles Edwin Wilbour, namely, Mrs. Evangeline Wilbour Blashfield (Mrs. Edwin H.), Miss Theodora Wilbour and Mr. Victor Wilbour. Mrs. Wilbour died in 1914, and the gift has been made in pursuance of her wishes that the collection should belong to a public institution as a memorial to her husband, Charles Edwin Wilbour, who made the collection, and who died in 1897 at the age of 63. Mr. Wilbour was born in Little Compton, R. I., of Quaker stock, in 1833. He graduated from Brown University, with distinction, especially for his proficiency in Greek. In 1854 he joined the staff of the New York Tribune, and was admitted to the Bar in 1859. He was subsequently distinguished, before the days of his hieroglyphic studies, as the translator of "Les Misérables" by Victor Hugo, whose personal friend he was, and the "Life of Jesus" by Renan. Both translations were sanctioned by their respective authors. Mr. Wilbour undertook the study of hieroglyphics in the early seventies in Paris under the tuition of Prof. Gaston Maspero, who had not at that time begun his career in Egypt. Mr. Wilbour's early visits to Egypt thus preceded those of Maspero, and later on, after Maspero undertook his work in Egypt, these scholars were in intimate friendship and close relations during the remainder of Mr. Wilbour's life. Mr. Wilbour owned his own dahabiyeh on the Nile, and spent all his winters in Egypt until the year before his death. His opportunities as a collector were thus naturally great, and these were assisted by his scholarship, and by his intimate relations with the inner circles of Egyptology.

The Wilbour Egyptian collection includes several interesting oil paintings and watercolors of Egyptian ruins and scenery, and among the artists here represented are Edwin H. Blashfield, Henry Bacon and G. Clairin. The following is a summary list of the collection: stone sculpture; heads, statuettes, bas-reliefs and statuary fragments of various Egyptian periods, 67 pieces; alabaster and other stone vases, 41 pieces; miscellaneous Egyptian stone carvings, 39 pieces; stone heads and statuettes of the Greco-Roman period, 21 pieces; slabs with hieroglyphic inscriptions and steles, 14 pieces; slabs with Greek inscriptions, 5 pieces; Greco-Roman steles, 3; offering tables of Egyptian style, Roman period, 2; bronze and copper, including deities, weapons, utensils, implements, tools, vessels and miscellaneous objects, 173 pieces; glass vessels, mainly of the Greco-Roman period, 31; wood carvings, including statuettes, deities, utensils, scribes' palettes and miscellaneous articles, 64 pieces; pottery, 55 pieces; terracottas, statues, heads, animals, lamps, etc., mainly of the Greco-Roman period, 99 pieces; faience funerary figurines, 49 pieces; blue enamel faience vessels, tiles and tile fragments, 61 pieces; amulets of faience, 82 pieces and lots; faience seals and stamps, 2 lots; beads and pendants, mainly faience and glass, 11 lots; necklaces, mainly glass and enamel, 44; faience finger-rings and seals of finger-rings, 2 lots; stone amulets, 85 pieces; small objects of jewelry and small gold amulets, 13 pieces; scarabs, 148; terracotta moulds for scarabs and amulets, 399 pieces; textiles, 5 pieces (two very large); miscellaneous hieratic inscriptions on wood, plaster and stone, 16 pieces; large framed



papyrus with hieratic inscription, 1; miscellaneous antiquities, such as baskets, sandals, leather strap, and objects of ivory and bone, 10 pieces; fragments of stone hieroglyphic inscriptions and cartouches, 112; ostraka, that is demotic inscriptions on potsherds, 294; coins, 146.

Among the pieces in the collection to be especially signallized are a statuette of a daughter of King Amenophis IV of the 18th dynasty (1375-1358 B.C.), the celebrated so-called heretic king, generally known as Kuenaten; several excellent heads of the dynastic period, and other heads of the Greco-Egyptian period, which are excellent works of Greek art. The collection of bronze and copper, of remarkable quality and excellence, includes a mutilated bronze Osiris of colossal dimensions from the standpoint of Egyptian antiquarians, being thirty-three inches high. As an illustration of the rarity of its dimensions, it may be said that a bronze Osiris, sixteen inches high in the Brooklyn Museum, is an extremely rare piece as regards size. A bronze ceremonial sickle, and a ceremonial battle axe are unique pieces, and a bronze sauce-pan of the Greco-Roman period resembles those in the Naples collection from Pompeii and Herculaneum. The pottery series also has exceptional value, and includes several unique specimens. The collection of ancient moulds for the manufacture of terracotta scarabs and amulets is of great size and exceptional importance. Among the Greek inscriptions is one recording the expedition of a Greek military officer who had been commissioned by King Pyrrhus of Macedonia to obtain the elephants which were employed by this king in his Italian campaigns against Rome. This inscription has been published by the German historian Curtius, and is celebrated among scholars as an historic record. The collection of ostraka (demotic inscriptions on pottery), and of other inscriptions is worthy of the reputation of the collector as the greatest American hieroglyphic scholar of his day, and Mr. Wilbour had few rivals among the hieroglyphic scholars of Europe.

The Department of Fine Arts has received the following gifts during January, February and March: 17th century Scandinavian table, from Mr. William A. Brown; 17th century crewel work set for bedstead, from Mr. George D. Pratt; wood carving "The Chess Players" by Axel Petersson, from Mr. William A. Putnam; landscape by George Inness "A Summer Morning," from the estate of Mrs. Sarah M. Gibb; 18th Dynasty Egyptian scarab, in modern gold setting, from Mrs. St. Clair McKelway; brass brazier, from Mrs. A. Augustus Healy; four wrought iron candlesticks, modelled after old Spanish specimens, from Mrs. Walter H. Crittenden; the Wilbour Egyptian collection, from the heirs of Mrs. Charles Edwin Wilbour (see note preceding this list). Purchases have been made for the Department as follows: wood carving "The Village Trial," by Axel Petersson, Museum Collection Fund, 1915; oil painting by Anshelm Schultzberg, "Winter Sunset in the Forest," Loeser Art Fund; five watercolors by Paul Dougherty: "Cedar Grove by the Sea," "Kowoon," "Mirror Lake," "Misty Afternoon Point Lobos," "Long Surf," Museum Collection Fund, 1916, and Loeser Art Fund; Portrait of a Young Woman, by George De Forest Brush, J. B. Woodward Memorial Fund; Portrait of John Watts, Sr., by Gilbert Stuart, De Silver Fund; early American chair, about 1700, Batterman Fund; interior panelling of two rooms of the Bidwell house, Hartford, Conn.; Smith Memorial Fund; interior panelling, mantelpieces, staircase, doors and windows of the Sewall Manor, Secretary, Md., dating about 1700. The follow-



ing loans have been received: twenty-two watercolors by Winslow Homer, from Mr. Charles S. Homer; one watercolor by Winslow Homer, from Mr. Harold Somers; "The Old Roadway," landscape by George Inness, from the Long Island Historical Society; "Approach to an Old Farm," landscape by J. Francis Murphy, from Mr. William Hamlin Childs. The following loans were received in connection with the exhibition of early American art: one hundred and forty-two paintings and pastels; fifty-two miniatures; thirteen sketches, engravings, watercolors and mezzotints; five embroidery pictures in frames; six pieces of furniture and seventeen decorative pieces of silver, brass, pewter, glass and china.

The East Indian carvings now being installed in the Department of Ethnology bring the present war very close to us. These carvings from an East Indian temple are part of a shipment of approximately sixty tons now in the possession of the Museum, which were purchased in British East India more than three years ago. Subsequent to the departure of the Curator, the carvings were loaded on a German freighter and were *en route* to this country when war was declared. While in the Red Sea she was captured by a British war-ship and ordered back to Bombay, where the shipment was held until released by order of the British Ambassador at Washington, the carvings reaching the Museum just two years after their original departure from Bombay.

Early this month Mr. George P. Engelhardt, Curator of Invertebrates, and Mr. Jacob Doll, Curator of Lepidoptera, left Brooklyn for an expedition to the plateau regions of southwestern Utah and northern Arizona. The objects of the field work will be general, though particular attention will be given to lepidoptera, small mammals and reptiles. The expedition, which was made possible through the generosity of Mr. B. Preston Clark, of Boston, will remain in the field approximately four months.

A shipment of skins and skulls of pronghorn antelopes received recently from Lower California, Mexico, will enable the Museum to complete the large Desert Life Group in the near future.

Gifts of natural history specimens have been received from the Prospect Park Zoo, and from several friends of the Museum.

Mr. Murphy, Curator of Natural Science, lectured upon the Museum's field work in the Far South before 1,300 members of the Mutual Welfare League, in Sing Sing Prison, on March 12. On March 21 he addressed 1,800 school children of Stamford, Connecticut, upon Bird Life, and on April 13 his lecture on "Penguins, and Other Antarctic Birds" formed part of the official celebration of State Bird Day at Albany, N. Y.

The Print Department has received the gift of a number of Japanese Prints from three of its trustees, A. Augustus Healy, Edward C. Blum, and William H. Putman. These together with those acquired and exhibited a year or more ago are now on exhibition in the Print Galleries.

The collection of prints belonging to the late Henry L. Quick which has been in the Museum almost continuously since 1908 has been sold and removed from the Museum by Mr. Quick's heirs.

The Brooklyn Society of Etchers has presented to the Print Department the etching by Mary Cassatt "Girl Seated" which won the Helen Foster Barnett

prize for the best etching shown at the recent exhibit of the Society held in the Museum Print Galleries.

Mr. Sears Gallagher, the Boston etcher, has donated to the Print Department his etching "New York Harbor."

The New York Library Club held its January meeting in the lecture room on January 11th, Miss Hutchinson presiding, and 297 being present. The topic under consideration was "The Art Library and the Designer" and a group of speakers representing the library, the museum, the art school and the designer brought out different phases of the subject. Many librarians feel that the use of art books by students and designers is too often a short cut to cover insufficient mental and technical training. The root of the trouble is too deep to be remedied by any one group of reformers. The skimming of a subject, the short courses where long ones only could possibly avail are too typical of American methods and educational standards to be overcome by other than a national change of view point. In regard to the problem of the designer, the art school is much more directly responsible for the results than the library whose influence can at best be only indirect, but it is at least a step forward that the librarians are waking up to the fact that they have a responsibility to the community in the use to which their books are put and that they should do their little part toward creating a higher and more serious standard of work.

The Library has added to its shelves a number of volumes on Early American Art, including the crafts; among these are "The American Art Review," vols. 1 and 2; "The American Art Union," Bulletin, 1849; Benjamin's "Art in American"; Boston Museum of Fine Arts, "America Church Silver"; Curtis's "Early Silver of Connecticut and its Makers"; "History of the Centennial Celebration of the Inauguration of George Washington as the First President of the United States," ed. by C. W. Bowen; Lester's "Artists of America"; Osgood's "Thomas Crawford and Art in America"; and Sheldon's "American Painters."

Through the generosity of S. P. Avery, jr., the Library has added to its collection a considerable number of books on Japanese Art. These include Audsley's "Descriptive Catalogue of Art Works in Japanese Lacquer . . . of the Collection of J. S. Bowes"; Conder's "Floral Art of Japan"; Cutler's "Grammar of Japanese Ornament"; Jacob and Hendley's "Jeypore Enamels"; and a complete set of the "Transactions and Proceedings of the Japan Society of London."

Other recent accessions to the Library are the following books:

Arnold's "Stained Glass"; Blatchley & Leng's "Rhynchophora or Weevils of North Eastern America"; Galt's "Life and Studies of Benjamin West"; Hamlin's "History of Ornament"; Hind's "Hercules Brabazon Brabazon"; Kephart's "Book of Camping and Woodcraft"; Kunz's "Ivory and the Elephant"; Miyamori's "Tales from Old Japanese Dramas"; Morgan's "Critique of the Theory of Evolution"; Moyoshi's "Designs for Textiles and Surface Decoration", 2 v.; Osborn's "Evolution of Mammalian Molar Teeth"; Palladio's "Architecture"; "Revista d'Arte," 8 v.; Robie's "Historic Styles in Furniture"; Siren's "Descriptive Catalogue of . . . the Jarves Collection belonging to Yale University," and his "Leonardo da Vinci"; and Southard's "Front Fly-Fishing in America."



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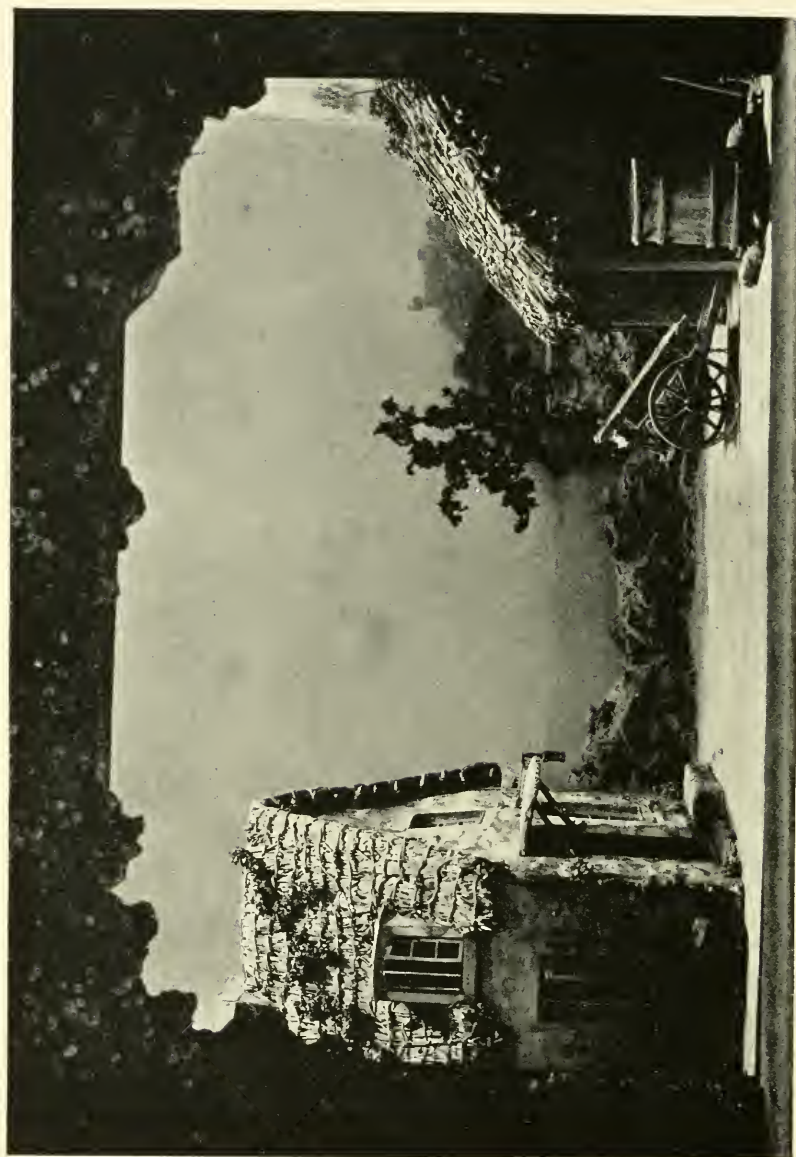
IPHIGENIA IN TAURIS—FIRST ACT

Model by J. MONROE HEWLETT, CHARLES BASING and A. T. HEWLETT

## Scenery and Stage Decoration

THE exhibition held during the month of May at the Museum, of models of stage settings, designs, and drawings illustrating the scenic art of the theatre, marks an interesting and important advance into a field of art, with which heretofore the educational institution of this country have been too little concerned. During the past hundred years the art of scene painting has held in the estimation of the public a position somewhere between those of the mural painter and the sign painter, and but little above the latter, and this in spite of the fact that during the eighteenth century this art was so highly developed by many of its practitioners in Italy and France as to result in productions fairly rivaling in interest, originality, and technique, the best work of the mural painters and decorators of the same period.

Up to the beginning of the present century the development of scenic art in this country consisted for the most part in the effort to increase the deceptive realism of the scenes portrayed upon the stage, and the work of the scene painter deteriorated in decorative sentiment even when showing technical proficiency. So, in spite of all the ugliness and crudity for which the developments of the past fifteen years are responsible, the present period marks the beginning in modern times of the conception of a stage setting as a sympathetic, decorative, and suggestive accompaniment to the action of the play, as opposed to vain striving after deceptive realism. To speak of this tendency as "modern" or "revolutionary" is misleading. It should properly be regarded rather as a revival of the classic point of view—the only point of view which makes possible the development of scenic design as a dignified, imaginative, and splendid branch of decorative art.



GIOCONDA—SECOND ACT  
Model by MARIO SALA, Milan, Italy



PHARAOH'S PRISON

Model by GATES and MORANGE

In considering an exhibition such as this, it should be borne in mind that a scenic model is properly nothing more than a sketch in which the successive planes which are to compose the finished setting are placed in their proper projection according to the scale of the picture. It is in no sense



THE CANTERBURY PILGRIMS—CATHEDRAL FRONT

Model by HOMER F. EMENS





EILEEN—FIRST ACT  
Model by WALTER M. HARVEY



SALVATION NELL—STREET SCENE

Model by ERNEST GROS

itself a finished work of art. A misunderstanding of this point, either on the part of the designer or the observer is destructive of the basic idea of a small scale model, which should be a study of the composition in its larger aspects, freed, as far as possible, from the disturbing effect of unimportant detail.

Among the interesting exhibits at present under consideration are the four scenes designed for the recent production of the "Canterbury Pilgrims" at the Metropolitan Opera House, by Homer E. Emens, particularly that showing the west front of Canterbury Cathedral. Although embodying a considerable amount of small detail, this achieves a fine simplicity of composition owing to the simple rectangular form of the lower portion of the Cathedral façade with its rich spot of color in the center doorway, which, if we imagine the stage occupied by a group of brightly costumed figures, serves to enhance the color interest near the center of the stage, and by contrast reduces the great surface of richly sculptured architecture to an agreeably subdued texture, making in every sense a splendid background for dramatic action. In this set the use of the canopy across the



THE OLD HOMESTEAD  
Model by HOMER F. EMENS



entire back of the proscenium arch eliminates the necessity of sky or foliage borders, and furnishes an effective framing for the upper edge of the picture.

The two little models, "The Pyramids" and "Pharaoh's Prison," by Gates & Morange, are fine illustrations of impressive composition, and, minute in scale as these models are, they have a dignity which few of the exhibits approach.

The "Salvation Nell Street Scene" by Ernest Gros is an exceedingly interesting example of the simplicity of effect that can be obtained by the introduction of the complicated detail arranged in sufficiently simple masses.

The model for "Gioconda," by Mario Sala of Milan, is full of poetic feeling; the "Willow Tree," by the Siedle Studios, is delightful in composition and in the delicacy of its color effects, and the "Babylonian Scene," by John Young, is distinguished by a vigorous use of color which would, however, have gained in effect by greater concentration of the more brilliant parts. The representations of work of more "modernist" tendencies are for the most part too slight in their indication of the intended treatment to discuss adequately. Among these, the first act of "Tännhauser," by Rollo Peters, gives an impression of fine archaic simplicity.



BABYLONIAN SCENE  
Model by JOHN YOUNG

There is a prevalent notion that crudity of representation contributes to simplicity and strength in art. Two exhibits which should prove valuable in refuting this exceedingly harmful error are the "Model for a Pantomime," designed by Howard Greenley, and Edward Dulac's highly conventionalized masks. In these the delineation, although exceedingly simple in character, is of the utmost delicacy



TANNHAUSER—FIRST ACT  
Model by ROLLO PETERS

and refinement, simplification by elimination instead of by approximation.

These are days of rapidly succeeding changes in tastes and styles in stage settings as well as in other things. Realism, symbolism, impressionism, crudity, refinement, melodramatic quality, vulgarity, heroics and mock heroics, caricature, and exaggeration of every description—all have their uses in this connection, but there is a painful lack of any wide-spread appreciation of what constitutes harmony as between a dramatic production and its setting. The Museums can surely do nothing more useful than to aid in



establishing such criteria of taste in these matters as are necessary to bring the art of the Theatre more closely into touch with the development of the other branches of decorative art by emphasizing in every possible way its claims to consideration as the most valuable experimental field for the evolution of decorative design.

J. M. H.



SCENE FOR A NURSERY  
Sketch by ROBERT LAWSON

## The Relation Between Actor and Setting

THE theatre like everything else, as we are well aware, is quite different from what it used to be.

In its earliest stage, so much was it considered an "assumption" that only men took part, interpreting feminine roles as well as their own.

Any of you who happened to have attended the series of illustrated lectures on the drama given by Prof. Brander Matthews in the season of 1910 and 1911, at what was then the New Theatre, will remember the play called "Noah" which was taken from I don't know which early century, in which the men took the parts of Noah's wife and the sons' wives and the animals. The setting was the traveling wagon arranged with a curtain to suggest the ark at necessary moments in the action. The thunder accompanying an imaginary flood was produced right on the scene by rattling a barrel containing some stones. The speaking of lines was, of course, stilled and the action was suited to the word, thereby proving one's calling as an actor.

A little later when the stage had come into use the necessary or available settings suggesting the various scenes of action of the play, were arranged alongside each other on the open stage and the action led from one scene or locality into another before your very eyes. The acting was what we now dignify by the term "ranting." The acting and settings were all in the nature of an assumption upon which of necessity the imagination of the audience was forced into play. Everything on the stage was unreal, and in that sense the direct opposite to life.

Since then has come the more recent development of naturalism in the theatre. Everything is obviously real—

and non-distinguishable from life. Men play men's roles; women play women's roles; children play children's roles; babies play babies' roles. A kitten gets up from his place before the fire at a given moment; stretches at a given moment, departs *just like* your or my kitten at home. Acting is typical. Nothing is permissible but what happens in "real life." The nature of it all is deception as differentiated from the previous one of assumption.

Then comes the modern period in which the drama is an artistic convention, sacred to the realm of the imagination, where it becomes again an assumption, not isolated, a thing apart from living but stimulating to life.

The question in the theatre is no longer how it shall be apart from living, nor that it shall be indistinguishable from actual life, but that it shall make us think, feel, sympathize, fly, learn, be stirred, inspired. And in order to do this, settings must become part of the influence of the theatre. They can no longer be neglected.

They must not be detrimental. There are many ways in which settings can detract from the drama.

A setting can be so obviously crude in color and construction and flat in dimension and I have often seen it and have had to act within it, that it actually offends the eye of the onlooker. Needless to say the jar to the senses unconsciously and deservedly affects the man out front and gives him the attitude of—He must be "shown." This, of course, rebounds to the actor and in truth it does become harder for the actor to "show" him.

Then, settings can be and are so natural that, the attention of the audience is being constantly diverted from the action, as each property in turn is brought into use—in the marvel of how very natural that is, and how ever did they get that.

Then the background can be so spotty and cut up that the action of the figures are blurred and confused in the intricacies of the patterned setting.

Then the background can be so neutral and blended with the foreground that in the foreshortening that necessarily takes place, nothing retains any definition—all is blurred and lost.

Then a form of architecture—by that, I mean the structural plan and dimension—I say an architecture is used which expresses nothing in common with the play essence. A low cramped architecture is made to house, let us say a spiritual and mental poise, the very breath of life of which is air, space, line, and form. The oppression of the confining ceiling, walls, and things, are in constant strife with the bigger thing projected by the actor in a big role, so that one third is swallowed up by the disparagement.

Then the lighting is so arranged, that feet are featured, and faces become hard white immobile masks through which the light of human expression could not possibly penetrate.

Of course you might argue that you saw Duse under impossible settings, or Wullner with no settings at all. But how many Duses are there? And it is nevertheless an open question, whether setting exercising perfectly its function to the action and the actor would have detracted from the effect, or lessened the facility of projection in Duse, or the drama to its audience. What then, you ask, is the proper coördination between setting and action. In general, it is this—The setting should express the conditions and general atmosphere of what has gone before, up to the point where the drama begins, and each subsequent scene must express those changes of atmosphere that have occurred in the course of the previous act and also what may be assumed to have taken place between the acts.

The setting must preserve the surprises of the action. It should not foreshadow the coming action in lighting or special arrangement of properties, except inasmuch as that in and of itself a foreshadowing is discerned, is felt. The exceptions here are by special form license in the one act play,

in some poetic fantasie, or in early Greek dramas where fatalism and pathetic fallacy are always permissible.

The setting should literally throw out the action more clearly. For example, in adopting a plain ground in the case of figured costumes in the costume play, or muffled contrasty back tones for non-figured foregrounds.

It should vibrate toward the focal point of action, by absorbing temporary non-essentials through line tone and lighting. Like beautiful dress, it should reveal and conceal.

Finally, it should create a zone stratum of graded light, finally blending to upper and lower degrees, which shall cover specifically in space, that in which head and torso move in sitting and standing positions, so that the dimmable sources of expression shall be helped to stand out and so "get over" more potently. You have seen smoke rise in a stratum in a room where no one is moving about, that envelopes you at a certain height. Well, I mean just such a stratum of light only subtly blended with lesser light down to the floor and up to the ceiling.

During the last few years we have emerged fortunately into this new form of setting. They have been made to contribute very sensibly, in fantasies. Take for example *Sumurun*. The setting was not only in keeping in line and color, but also in dimension. The non-use of speech, which was the elimination of one element of the actor's expressing dimensions was supported by the elimination of depth in the setting dimension, thereby creating poster action in poster setting, a convention quite perfect of its kind.

In poetic settings have contributed. I quote as example *The Miracle*. Here we have a great central orbit upon which a ray of essential light falls, transforming the statue of the Virgin into the Mary. All who approach the charmed orb are helped, saved, healed. The symbolism is attained here chiefly through setting.

Other poetic dramas and fantasies have been worked



out very effectively and beautifully, but little has been done with this idea of suggestion, in the realistic drama. A basis for experimenting, and I put this tentatively, would be in architectural structure and in lighting. To apply this practically—Let us take Zangwill's *Children of the Ghetto*. I have never seen it played so I do not know how it was done. At any rate, to apply our principle. The point is not so much—is it a Ghetto or not a Ghetto? Is it in New York or is it in London? The play bears upon that. But what is important to the understanding of the various psychologies of the characters and to follow the action, is putting over the fact that living here is a mere existence, in a noisy, smelly, crooked, dwarfed little passageway. The architectural plan of this setting, I should say, would be cut up zig zag, low, close windows, doors, halls everywhere, for prying eyes and ears. Then lighting must tone it, dingy, stifled, poor. Just a wash of color against which the characters move distinctly.

Another example for an application of a different nature. Take the *Poor Little Rich Girl* of Eleanor Gates. Take the home of the child, an expensive place, cheerless, fire-proof, burglarproof, sunshine proof prison of which the little girl's tutors are the sentinels. A tall grated double barred cage against which the little bird vainly flutters, beats its wings, flutters until it well nigh droops of weariness and confinement. Architecturally lay out what in dim light is a prison, in full light this child's home. Lighting to suggest prison until guests come. When they arrive the hard, tight, unresponsive, unilluminating glitter. That setting should be the essence of homes not made for children, the world over. That it is in New York is a detail, and the exact proportions of the home are non-existent probably, non-produceable in life.

Now let us consider the uses the actor can make of his settings. There is the pictorial, the imaginative and the dramatic. For pictorial advantage and use, I know of no more striking example than the aforementioned *Sumurun*.

The distribution of masses in the setting of the opening scene was such that the first appearance of the slave leaning out the window was decided on your left for balance, thereby creating a picture, the seeing of which caused a slight thrill of the house, she stands with the stillness of a statue that springs into life in molten bronze, poses, upon the advent of the old Sheik, before the dark blue denim curtains of her house as background. The settings and characters lent themselves to pictorial development so especially that there was not a moment as the play advanced which, if arrested, would not have made a beautiful striking picture.

For imaginative use, take *Prunella*, in the last act where she returns weeping. Why not weep at the fountain, rivers of sorrow, leaning for support against sturdy constancy, love.

For dramatic use of setting, there is a striking example in *Little Eyolf*. The only link between husband and wife is the child. Attracted by the screams of the people, the mother rushes to the door, and looks on helplessly at the disaster. Instead of pacing the room, tearing her hair in despair, after it is all over, she stays at the door where every line is straight and substantial, and crumples into nothingness with the threshold between. If she had fallen in the room which was in disorder, by a turned over chair, etc., she would not have dramatically crumpled. Also the symbolism of the threshold between husband and wife now that the link is gone, and she being on the outside, is significant.

Finally, let me add a few words as to how settings can help the actor.

Appropriate settings suggestive of the atmosphere lift the actor into character without the preliminary encounter of vibrations. It is like beginning to play the piano with cold hands. You don't really play until they are warm and relaxed so that you may use them. Or, like waking up each morning in a different environment not of your own making. It literally takes time to adjust.

Secondly, appropriate settings suggest to the actor new and further developments of his character. For imaginative use of setting take the bedroom scene of the old Sheik. The stealing out of the bed, from behind the deep long recesses of the overhang, suggested the long high knee and arm motion of that memorable scene. The movement was full of the deception, stealth, conspiracy, that that silent guard of long white folds might tell through motion. You can readily see how that would never have suggested itself in an ordinary four poster.

I hope that I have conveyed to you the close relationship between settings and actor and that, knowing some of the relations, you have some sympathies with us.

M. DEK.

## Art in the Brooklyn High Schools

MUCH interest has been evinced in the exhibition of student work from the various high schools of Brooklyn which was exhibited in June in the central section of the Museum building. In accordance with the policy of the Museum, which is to keep abreast of modern art, and to educate the young, a cordial welcome was given to this summary, this culling of the fruit of the year's endeavor. The opportunity to have their work displayed amid artistic surroundings where works of art along similar and different lines may challenge comparison or create a foil and where friends and interested fellow-students may commend and admire must prove a great incentive to the young people in the classroom. More and more each year the art departments of our high schools are not so much teaching the making of pictures—to most students the unattainable—as endeavoring to apply to the beautifying of the daily lives of their pupils the fundamental principles of art. The pleasure of doing something, of producing something tangible is known to every one of us, and the import of the effort does not stop with the mere achievement. Every person who has ever made a scarf, a lamp-shade, a bit of lace, or a gown, looks upon productions of the same kind with an initiated eye, a clearer understanding and appreciation of the article.

Several years ago a man and a woman were standing on the deck of an in-coming steamer watching the landing of steerage passengers from a near-by liner. The man remarked: "What an outrage that our Government should permit all this rabble to pour into our land, this rubbish and scourings of Europe!" A man near-by replied: "Pardon

me, sir, ten years ago I landed in America in just such a crowd as this, and I am to-day returning a prosperous man from a visit to my native land. You do not see in that crowd what I see, because to me it means, if properly handled, hope for these people themselves and for your country." A large



EMBROIDERED CUSHIONS  
Bushwick High School

percentage of the children in the Brooklyn schools are of foreign birth or parentage, some of them, perhaps, even lately steerage passengers on some of our liners, and in many homes the mothers have been trained in girlhood to use the needle and the bobbin in making lace, cut-work, crewel embroidery and clothing, and the fathers in some instances have had training in the crafts. We sometimes make the

mistake of underestimating the immigrant, who, poor and illiterate, and speaking a foreign tongue, often brings with him a vestige of his native art which he knows and understands, and which ought to be made of profit to himself and to the country of his adoption. Too often, alas! under the stress of administering to the needs of existence of a large family of children and under the stultifying influence of



machine-made products the parents in time lose their deftness of touch, and the children consequently know none of these parental accomplishments—indeed, are oftentimes unaware of the power of the parents to create anything worthy of note. In some of our cities where effort has been made to ascertain the capabilities of this foreign population, the respect of children for their parents has been known visibly to increase on having their handiwork commended and displayed by the women in charge of the movement. Though hard work may crowd out the creation of beautiful things, the parent in the measure in which he or she misses these pleasant occupations hails with pride and pleasure evidences of talent or ability in a child. Sometimes even the output of woeful mediocrity may be displayed with much satisfaction by a parent who has no high standards for himself. In case, however, he is skilled and trained, he may be helpful to his child by criticising his effort and elevating his standards of workmanship. Years of toil and agonizing labor would never make a painter or sculptor out of the vast majority of children, and just here is shown the wisdom of the art work in the schools. Every girl likes to carry a pretty bag, and how much more it means to herself and to the community if she can design and make it! Every boy likes a box for his pencils and his papers, it may be for his collars, and how much more respect he has for himself if he can create it out of a log or plank. The aptitude which children sometimes display often comes out of this native art fostered by their forbears, some rusty skill, some lost facility, or a neglected talent. To-day we are seeking to treasure in our Museums bits of native work and hand-craft done by the peasant folk of all lands, because it is the expression of the people themselves, and to us Americans whose traditions are so mixed, whose standards are so confused, and whose art has been so largely exotic, these bits of art of a pronounced and genuine flavor grow more precious as they grow more scarce. How carefully we hoard them! This movement in the public schools places the children in a



DECORATED BOXES, FLOWER-POTS AND HAT-PIN HOLDERS

Bushwick High School

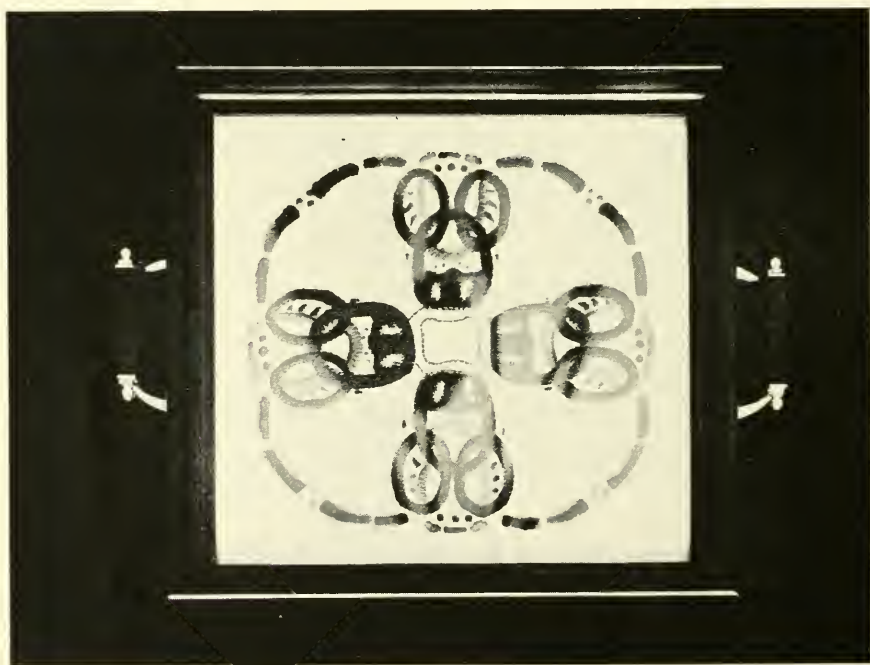
position to accomplish the small things within their reach, and at the same time to widen their scope so as to be able in the future to brighten and gladden their own homes, make and adorn their own nests, or, if sufficiently talented, to pass on to the higher forms of art expression.

Looking at this exhibition as a whole we cannot but recognize the *Neue-kunst* or peasant art which seems to have centered first at Vienna, and later spread as a movement throughout Germany. The exhibition of Austro-Hungarian peasant art which was shown three or four years ago in many of our Museums showed the taste for brilliant colors of the peasants of that land where Magyar and Saxon, Bulgarian and Armenian, Jew and Gipsy, Croat and Serbe, Slav and German, are mixed rather than blended. The German manifestation of this *Neue-kunst* has less of the barbaric, less of the wild Hungarian element, but is of the same general character. The foremost instructors of our day have been quick to perceive the practicability of this art which, having emanated from the simple mind of the peasant folk, comes close to nature and being like all things good

founded upon correct principles and therefore convincing in its import, is practicable to the student, and appealing to the public. In all normal courses this kind of design is taught as one of the essentials of the teacher's equipment.

The great work in the New York public schools received fresh impetus from the visit to Germany of Dr. Haney, Art Director, who went for the purpose of studying the system of art and industrial training in that country. In the absence of the great industrial schools for the training of our youth, schools which should be dotting the map of America, throughout its length and breadth, Dr. Haney is endeavoring to adapt to the training of that vast army of children contained in Greater New York such ideas as are of use to us of a different nationality. His great endeavor is to create a system of training which shall be of the greatest possible benefit to the student, of sufficient elasticity to admit of special application by different teachers, and to bring out the latent ideas of the child. In the grades the children are given the principles of drawing and the use of color, and when they enter the high school are taught applied design, not on paper, but on the object to be decorated. Certain problems are posed, such as hat-pin holders, a bag for gymnasium shoes, a top for a sofa pillow, stencil borders, bags, appliqué work, candle and lamp shades, book covers, hats, dresses, trays, picture frames, leather work, fans, modeling and pottery, and the solution of these problems is left to the student. Designs are to be worked out for example in units, surface patterns, borders, repeats, medallions, symmetrical and asymmetrical, and the manner of their application rests with the student; hence the variety displayed. The simplicity of the first year's work advances to the complexity of the fourth year, and all along the line we see promise. An interesting piece of first year work, a community luncheon set, came from the Bushwick High School. The white linen is moderately heavy, and the ornament consists of two colored threads, one of lighter and one of darker delft blue, with a bit of yellow silk. Inside

the hemstitched border, substituted for four threads drawn at regular intervals, are two light and two dark blue threads run in under the warp or weft threads. The corners of the centerpiece are defined by squares buttonholed and decorated within their confines by the same four light and dark blue threads, with the squares of the intersections forming the corners, filled in with tiny patterns of blue centered with yellow. These square corners of the centerpiece indicate the patterns of the doilies in three sizes. For good effect with small means, for maximum result with minimum effort, this little set is worthy of comment. A small table cover of wood-toned poplin, with border of stencil repeat pattern, darned in bright colored silks, showed a fine color sense. For girls to feel that in making garments or trimming hats or for



TRAY WITH DESIGN IN EMBROIDERY  
Manual Training High School



boys to realize that in shaping lanterns, or constructing lamp-shades they are working out art problems, the same in kind though differing in degree from great easel pictures, is as illuminating and inspiring as the revelation made to Moliere's M. Jourdain that he had been talking prose all his life and didn't know it. The photographs which accompany this article speak for the general merit of the entire exhibition. Many objects along various lines are worthy of special mention, which within our limits cannot be vouchsafed them. Individual taste would naturally play a pronounced part in instances where several objects of the same kind were equal in technique and in general artistic qualities. Again, persons might judge according to the query not "What is best?" but "What do I like best?"

Every person in the community who is not a producer is a consumer, and every one is a consumer of the products of others. Obviously, then, if the vast army of students who are trained in the schools to understand and appreciate beautiful things—if not to create them for others and themselves—are sufficiently knowing to demand good products, then the manufacturers of the present and the future must modify their wares to accord with the taste of the new generation. It is from the schools that the manufacturers must not only look for their future consumers, but from that source also



STENCILED LAMP SHADE  
Manual Training High School



that they must draw fresh workers to take the place of the old, thus affording the boy or girl of talent a demand at the outset for his ability. It is in the schools that the soil of art appreciation is prepared in which shall thrive the great art works created by men of genius and in which the decorative arts shall blossom and adorn our civilization. Art instruction in the schools, therefore, is of the greatest economic importance, a factor with which the state has to reckon. In view of the terrible war abroad our country faces a grave situation because through the destruction of commerce and the slaughter of men trained in the various industries, as well as the financial stringency in Europe, from which it may take the leading countries two or more generations to recover, America will be obliged for a time to supply the world with products and later on to hold her own with her fast overtaking competitors—competitors with whom she formerly had scarcely even vied.

The task set for itself by the art department is manifold. It seeks to train and test all students, a small fraction of whom may display talent worthy of higher cultivation, but all of whom will be esthetically alive to their surroundings and will be able not only to discriminate between the good and the bad, but also to remedy defects. It places students where they may have every outside advantage which can be given, such as lectures, exhibitions, loans for museums, docent work in museums, and talks by practical designers. Sifting out those of superior ability, it offers classes in advanced design which give special instruction upon which they may fix their attention for a year. Each high school teacher is asked to plan the work in accordance with the needs of the particular community in which the school is situated, as well as the needs of the different kinds of pupils, the work of girls having a bearing directly upon the home, and that of boys leaning toward metal work, wood construction and mechanics. In order to stimulate the interest of the pupil in his work, he is taught to recognize that it is prac-

ticable and marketable. Endeavor is made to enlist the cooperation of all civic and private organizations which are founded upon art, esthetic or applied, to the end that they may stimulate the students by displaying an interest in their endeavors, by offering criticism of their work, and prizes therefor, and giving employment to the deserving. By means of plays, books, poster work, loan exhibitions and other agencies, attention is turned to the backgrounds, costumes and other accessories of the stage, and a better understanding induced of the niceties of dramatic art. School buildings must not only be good architecturally, but adapted to the needs and advancement of the student's life. They must, as far as possible, be garnished with good pictures, and statues or casts and adorned with bas-reliefs and mural paintings. The last and greatest effort, the most difficult of accomplishment, is to bring about the establishment of an industrial art school in Greater New York which shall provide education for the young along all lines, affording them training of a practical nature, such as will fit them for the business of life and make them efficient workers in their chosen avocations. As an outpost announcing the advance of the great movement, a scholarship is offered for one year for the best design produced by a student. Well may the teachers of Brooklyn point to this work and say "What are you, the people of Greater New York, going to do with this talent we have awakened and fostered?" Well may the people of every city in America in the face of the good done by the faithful and enthusiastic corps of teachers in their midst ask themselves seriously, "What are we also going to do about it?"

E. M. N.

## Winckelmann's Place In Modern History\*

NO province of Germany is so utterly unknown to the tourist as the one surrounding the city of Berlin. No tourist leaves Germany in our times without seeing the capital of the Germanic Empire; but what tourist thinks of making halts at any of the surrounding towns? The deepest wilds of the Hartz and the highest peaks of the Tyrol are trodden ground for the traveller as compared with the plains of Brandenburg and the Altmark. No province of Germany is so utterly destitute of landscape beauty, or of romantic impressions and poetic associations. The wealth of the Hohenzollerns in these respects lies in their conquests and not in their patrimony. Beyond its southern border lie the grandeur of the Hartz and the wild beauties of the Saxon Switzerland, and beyond its northern border is at least the grandeur of the ocean; here we have a landscape which presents only the monotony of the prairie without its luxuriance of vegetation and only the monotony of the desert, without its grandeur and without its compensating loneliness.

The people of this province are as uninteresting as their scenery; they were in older days both dull and unthrifty, and still in our own time the Saxon peasants, or the petty tradesmen of South Germany are infinitely better worth acquaintance than their Prussian brethren of an equally humble rank.

But genius conquers nature and in the role of Germany's greatest names its barren Altmark has not been for-

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\* EDITORIAL NOTE—This lecture, delivered at the Brooklyn Museum, Nov. 22, 1913, is an appreciation based on the exhaustive and authoritative German biography by Professor Carl Justi, *Das Leben Winckelmanns*. There have been several editions of this work. The earliest, published 1866-1872 (Vogel, Leipsic), is probably the best, as later editions have been slightly abridged in some portions.

gotten. Of the four first and greatest German men of letters, Schiller was a Suabian; Goethe was a Rhinelander; Lessing, the greatest modern critic (according to Macaulay), was a Saxon; and Winckelmann, who taught these three, not all they knew, but who taught them that without which they had known nothing; Winckelmann, the rediscoverer of ancient Greece and the adopted citizen of modern Italy—was a Prussian. And the contrast between the lovely scenery of his later southern home and the dismal sand-wastes of his Prussian fatherland is not more striking than that which exists between Winckelmann the modern Columbus of ancient art, President of the Antiquities of Rome, and Winckelmann the miserable bookworm drudge, the shabby school teacher, the starving tutor, the wandering beggar, and the cobbler's son of Stendal.

It was an English poet (Wordsworth) who said, that, wherever the ship of Antiquity sails it will draw the name of Winckelmann like a boat after it, and to all of us his name is inseparably associated with ancient art, but this name has also great historical significance. Its significance for the history of modern culture can scarcely be over emphasized. In the opening of the latest period of modern history, when the events of the French Revolution and of the time of Bonaparte apparently control the history of Europe, they were in reality only one external phase of a mental revolution common to the whole of Europe, which found its highest expression in the contemporary classic literature of Germany. Who will deny that the poems of this period have done more for humanity than its battles, that its works of science have done more for humanity than its diplomacy, that its men of letters were its truest aristocracy, and its intellectual giants its most sovereign kings? Now the inspiration of this literary epoch was an ideal of culture drawn from the study of Greek antiquity, and this study, which can be made rightly only by the inclusion of Greek art, begins with Winckelmann. Madame de Stael has long since pointed out, in her

book on German literature, that Winckelmann's great work, "The History of Ancient Art," exerted an influence on general literature reaching far beyond the province of art criticism; and a reference to dates will indicate, at least, the precedence in time of Winckelmann, in relation to this period. Of the four leaders of this great literary movement, Schiller was born in 1759; Goethe was born in 1749; Lessing was born in 1729, and Winckelmann was born in 1717. When we are concerned with great men of whom we do not wish to say that one is less or greater than another, the question of precedence is all-important, because it settles that of influence. Nor are we obliged in this case to rely simply upon an inference which is based on the sequence of dates. We know that Lessing's greatest work, his Essay on Laocoön, which Lord Macaulay pronounced the greatest critical work of modern times, was inspired by Winckelmann's Essay on "The imitation of the ancient Greeks," that it was printed during his perusal of Winckelmann's History of Art, and that it was written to explain more thoroughly that quality of repose in Greek art to which Winckelmann had been the first to call attention. During the all important period of Goethe's development, his University career in Leipsic, we know that his intimate personal friend and spiritual guide was Oeser, the artist under whose roof and at whose instigation Winckelmann first put pen to paper on an art subject, the most enthusiastic and the most appreciative of his German friends.

I cling to this point of the influence and the precedence of Winckelmann before passing to the more personal treatment of his biography, because it is inevitably the fate of greatness to obscure itself by raising its nation and its epoch to the level of its own advance. Since Germany stands as a leader in science, we forget that before these men she was only superior to 18th century Russia. Since it is commonplace to recognize Greek culture as the fountain of youth and vigor for all time after it, we forget, that, long after the



first of these men appeared, Voltaire was still declaring the Latin Aeneid superior to all the Greek authors put together, and that Pérrault was comparing the poems of Homer to the songs of the street ballad singers of the Paris bridges.

Since it is commonplace to follow the lead of the great Germans in admiring the beauties of Greek art, we forget that as late as the first quarter of the 19th century, there was only one Englishman, the painter Haydon, to defend the sculpture of Phidias from fashionable ridicule and that it required the verdict of a Canova to rescue the Elgin marbles from fifteen years' oblivion under lock and key in a London shed.

And in this view of the relation of the great German literary epoch to our own time, we have to appreciate not only the step which Germany took in advance of contemporary nations, we have to appreciate also the comparative barbarism of Germany before the step was taken. However false may have been the taste and standards which the time of Queen Anne and of Louis XIV applied to Greek literature and art; however inferior in creative vigor that period may have been to the time of Shakespeare which preceded, or to the time of Goethe which followed; it is impossible to question the greatness of names like those of Pope and Dryden, or of Corneille and Molière, and against these, and dozens more only less great, Germany had to offer in 1717 almost none whatever. Leibnitz the philosopher is the sole exception. Not only was German culture French and English culture at second hand, but in 1717 (the birth year of Winckelmann) even this culture had ceased to be productive. With the death of Louis XIV in 1715 closes the literary epoch which goes by his name, and with the death of Queen Anne in 1712 closes in the main the epoch which is named from her. And now begins upon the Continent the decadence of Louis Quinze, but still all German courts were modelled upon his, all German court favorites were Frenchmen or Italians; all German parks were copies of Versailles.

The Germans despised themselves. Lessing said that the character of a German was to have no character. When Frederick the Great had offered Winckelmann, at the height of his Roman glory, the post of librarian in Berlin, Frederick drew back from the \$2,000 salary first offered, with the remark that \$1,000 "was enough for a German."

The material condition of the country was even more miserable than the intellectual poverty, of which the material poverty was the primal cause. What foreign policy Germany had as a European power was controlled by Austria for her own private ends; the two hundred and fifty petty German states were so many agents of the French against one another. In 1648 the French had taken Alsace and the Swedes had taken Pomerania; in 1678 Louis XIV. had taken the Franche Comté. Before 1700 he had taken Strasbourg and Metz; in the war of the Spanish succession he laid waste the valley of the Rhine.

If Germany, in general, was in a state of intellectual and political stagnation what shall we say of the embruted population on the barren sand flats of the Altmark. So little had this province revived from the desolation of the War of Thirty Years, closed three quarters of a century before, that in the birth year of Winckelmann, out of six hundred houses in the town of Stendal, three hundred and fifteen were still unoccupied and of the remaining two hundred and eighty-five, one hundred and fifty-two were thatched dwellings.

In this town John Winckelmann was born, the son of a cobbler and a weaver's daughter, in a room which was at once the workshop, kitchen, parlor and bedroom of his parents. The inventory of its furniture has come down to us; a shoemaker's bench, a bedstead, two chairs, a stove and table. Even this only child laid a burden on the parents which they were unable to support. The instruction of indigent children in the grammar school of the town was given in return for service in its church choir, because school and church were under common State direction all over Germany. This

choir was employed in all the Lutheran services, including the funerals of the citizens, and those children of the choir whose parents were unable to feed them were allowed to earn their food and their clothes and school books, by singing in the streets from house to house. The difference between them and other beggars was that they sang in Latin.

Enrolled in this choir the boy was able to maintain himself and the father, who had designed him to become his apprentice and assistant, was induced, although with difficulty, to permit the continuance of his studies beyond the age customary for his humble rank, with the view of his entering the church. In Winckelmann's fifteenth year, the master of the grammar school, becoming blind, chose him to be his reader and house companion. At the age of seventeen a recommendation from this school-master secured the boy a year's study in the leading grammar school of Berlin and maintenance in the rector's house as tutor for his children. A portion of the two years following the return to Stendal, where he became leader of the choir, was spent at the grammar school of a neighboring town, and at the age of twenty-one Winckelmann began the study of theology in the University of Halle. He did not owe to his schooling the proficiency in Greek for which he was already becoming remarkable, nor did this proficiency assist him in his necessities to procure the pupils from whom he got his dinners. This is speaking literally; for that was the payment he received. If Greek studies were not held in contempt in Germany it was because they were entirely ignored. The classical schools and universities of Germany were then far below the present ones of England and America.

As for the University of Halle, it was a sort of recruiting station where Frederick William I., the great Prussian drill master, of whom we are told in Carlyle's history of Frederick the Great, exercised his relays of country parsons before drafting them off for guard duty over the flocks of his dismal dominions. This Prussian king forbade his son,

afterward Frederick the Great, to take Latin lessons and gave the tutor a sound thrashing when he found that the order had been disobeyed. We may judge from this fact of the encouragement which was given in his states to letters and the arts. Winckelmann left Halle in 1740, and this was the year in which Frederick the Great succeeded his father, so that the early chapters of Carlyle's history furnish an excellent background for a picture of Prussian civilization, or of the want of it, at this time. Winckelmann took his degree in theology, but owing to his indifference and aversion to this study, the degree was of so ambiguous a character as to render impossible any later advancement in the Lutheran church.

Winckelmann now passed a year in Osterburg, in the southwest part of the Altmark, as tutor in the family of a Prussian officer, Major Van Grollman, and then began the study of medicine in the University of Jena. This profession had been his original preference, for in studying theology he had yielded to the wishes of the benefactor to whom thus far in life he had owed his meagre living. But the attitude of independence proved untenable, for having no farther claim on the small charities which the student of theology frequently obtains, not less in Jena and in Halle than in Princeton and New Haven, he was obliged to devote almost his entire time to giving lessons; for his own studies he had none to spare. He thus left Jena, within a year, without taking a degree.

With a small sum of money accruing from the sale of books and personal effects he now started, on foot, for Paris; in order to study the Greek MSS. of its library, the best in that department, in Northern Europe. He had purchased for this journey a long gray coat and this coat defeated his plan of obtaining charitable accommodation from the convents on his road; for his professions of poverty were discredited on account of his respectable attire. On this account his money gave out before reaching Frankfort, and he now

turned back, penniless, with the idea of seeking occupation in Berlin. As he was preparing to shave himself in the open air, on the bridge leading into the town of Fulda, for he had no money to take a room in the inn, a lady who was driving by saw the uplifted razor and suspecting a suicide called him to her and gave him alms.

After reaching Halle he was offered a position as tutor in Hadmersleben, a town of the Altmark near Magdeburg. Here he spent the next year and a half, his own studies being now turned entirely to modern history. Having no money to buy books of his own, his studies depended on chance location and acquaintance, and the only accessible library here was a collection of French books on this subject.

Winckelmann had thus reached his twenty-sixth year before a settled position came within his grasp. An offer which he then refused may serve to put the one which he accepted in a more favorable light than it would otherwise appear. He refused a call from the small town of Arneburg, near Stendal, to a position in which he was to teach the school, to play the organ, to lead the singing, and to preach the sermons. He accepted the direction of the town school of Seehausen, on a salary of 150 thalers a year. Did we not know that many German students to-day are glad to live on \$300 a year, it would appear incredible that he was able from this salary to aid his parents, to buy a few books, and continually to make journeys, on foot, to borrow others. Books and filial affection were matters for which he made sacrifices of frugality which are incredible and which bordered so nearly on starvation that they broke down the health of his originally iron constitution.

Although Winckelmann lived within his means, as the saying goes, the narrowness of those means was a bitter trial, but it was only one element of his unhappiness. He had the true student nature which loves to teach only that which it loves to study. Thus the A. B. C. classes, and the reading and writing classes were a burden rendered unbearable by a



continually smoldering revolt, often open rebellion, of both parents and children, against the study of Greek, which he added to the curriculum. His official superior, the rector of the town (his own titular position was that of a co-rector or curate) made a standing grievance of Winckelmann's indisposition to relieve him of the funeral sermons, catechising, and other trivial church functions, and his superior was converted into a deadly enemy by an incautious preference exhibited for the poems of Homer which Winckelmann's lack of time for study, rather than intentional disrespect, led him to peruse during the delivery of his colleague's sermons.

Such, indeed, was Winckelmann's economy of time that during the severest winter nights this slave of the lamp, without other warmth than that of his fur-lined overcoat, habitually studied till twelve o'clock, then sleeping in his chair, awoke at four to study again till six, when teaching duties began.

Vexatious surroundings, combined with material privations, could not but result in nervous and fretful mental conditions which uncontrollably impelled to change. Thus at each new vacancy of a teacher's position in the province, Winckelmann made one of the pitiable throng, waiting, testimonials in hand, for the decision of the School Inspector, and always to be rejected. Appeals to higher seminaries, presumably more able to appreciate his qualifications, were equally in vain. After his rejection by the Philologic Seminary in Göttingen he had not even a distant prospect of a university career, for Göttingen was in those days the only university in Germany where Greek had a special professorship and there was no other specialty in which he could have passed examination for a professorship. From a journey of fifty miles on foot to Brunswick, in order to apply for the vacant place in its new seminary, he was turned back without even admittance to the presence of the rector.

Five years of misery in Seehausen thus passed away before Winckelmann, at the age of thirty-one, bade an eter-

nal farewell to his Prussian fatherland. The strongest tie, his mother, no longer held him in the Altmark; she had died one year before. Chance had at last procured the first wish of his life, the use of a library. He sought and obtained the post of librarian to the Count Von Büнау, a nobleman who had held high office in the Saxon court, but who was then living in retirement in the outskirts of Dresden. The salary was only eighty dollars a year, besides board and lodging, but the library was the most splendid private collection in Northern Europe, and Dresden was the outpost of Italian culture and of French polish in Germany. The Elector of Saxony had been firmly seated on the throne of Poland since the peace of Vienna in 1738. The year 1748 was the first of Winckelmann's stay in Dresden. With the peace of Aix la Chapelle in this year, closing the first period of Frederick the Great's wars, Saxony, then the richest and most powerful of German States, excepting Austria, entered on its short era of highest splendor. From the eight years following dates the acquisition of all the most important pictures of the Dresden Gallery, of the great Holbein and the great Raphael, and of most of the jewels of the Green Vault's dazzling splendors.

But Winckelmann's place was no sinecure and his use of Büнау's library turned out scarcely to his liking. The Count's librarian was to minister to the Count's ambitions, not his own, and these were centered in a giant task, a history of the German Empire. Four ponderous octavos had appeared already, reaching, so far, only to the year A. D. 918. The work was a pyramid of erudition. Winckelmann's task was to gather the materials for its construction from the monkish chronicles and, for six long years, all the working hours which the servant gives the master were devoted to Von Büнау's *Reichsgeschichte*. The completed manuscript for the reigns of Otho Second and Otho Third in the Royal Library of Dresden, is entirely in Winckelmann's handwriting; and for these reigns, at least, it would appear that the

compilation and arrangement, as well as the search for materials, were laid upon his shoulders.

Thus, in his thirty-eighth year, the father of the study of Antiquity, through its monuments of art, had studied everything excepting the monuments of art. In Halle he had given six months to law after finishing theology. In Jena he had studied medicine for half a year, and he had studied the higher mathematics for half a year. At Von Grollman's he had studied French literature, and at Hadmersleben he had studied modern history. In Seehausen he had studied English and Italian. In Dresden he had studied monk's Latin and the history of the German migrations. In his still extant and voluminous notebooks are found ponderous quotations on every subject excepting archaeology. There were a few antique statues in Dresden, but he had not seen them. He could not draw. After three visits to the Sistine Madonna he begged his friend Oeser to tell him what to admire in the picture. He had never put pen to paper for the press on any subject whatever.

For some months he had been agitated on the subject of religion. His most appreciative friends were Catholics, and these had strong influence upon him, and the indiscretion of a Lutheran pastor brought about his ultimate decision to join the Catholic Church. His idea of a change of religion had been abandoned and his Lutheran confessor urged him to silence the reports of a secret conversion by presence at the Lutheran communion. Winckelmann agreed, on the assurance that no notice of his presence should be taken from the pulpit. But on the Sunday following, as he was about to advance to the altar, the pastor summoned him by name as an erring sheep brought back to the fold. He left the church abruptly and the next day he became a Catholic.

Now he determined, at any cost, to shake off the yoke of servitude, and leaving the service of Von Büнау, he took lodgings in Dresden. A few weeks exhausted his meagre savings; he was starving. In this extremity he had recourse

to his friend, the artist Oeser, and without recompense or hope of it, this friend in need took Winckelmann into his own home and added to this charity instruction in drawing and in the principles of art.

As an artist Oeser was a man of standing in his profession and had been commissioned to decorate in fresco the country seat of Von Büнау, at which place the acquaintance had begun. As we find Oeser ten years later in Leipsic, in Goethe's Autobiography, surrounded by a band of scholars, so in Dresden at this time he was an instructor of reputation. Judged by the standards of to-day Oeser's pictures are weak, and only significant as making a break with the traditions of his own time. But in the theory of art, his perceptions of the true standards amounted to inspiration. The sentimental ecstasies, cheap prettiness, and gilded vulgarity, of the seventeenth century eclectics and imitators were the rage in art. The Director of the Dresden Gallery, Heinecke, writes of the Sistine Madonna as a picture "not entirely without merits." Startling effect and naturalistic detail were the standards of excellence. In spite of its bombast and tawdry claptrap, the superiority of the eighteenth century sculpture to the antique was held to be axiomatic. The ancient statues were highly prized as relics, but it was held to be a matter beyond discussion that they were inferior to the minute detail and startling effects of the eighteenth century sculpture. In opposition to this prevailing taste, Oeser's admiration for Raphael and the Antique was unbounded, for works whose highest art lay in simplicity and whose most potent evidence of passion was reserve.

The standards which Winckelmann had drawn from the Greek authors and his instinctive appreciation of the Greek ideals, which had led him from boyhood to study their literature, furnished a fertile soil for this instruction. That the Greek literature and the Greek art had a common basis in the general culture of the Greeks was instantly apparent to him. Oeser pushed him on to the literary labor which

he had never yet attempted. The result was a small pamphlet, published in fifty copies, on "The Imitation of the Ancient Greeks." The frontispiece was taken from ancient accounts of the painting by Timanthes, of the Sacrifice of Iphigenia, in which the father was represented with the face averted, and the expressions of horror or of grief were only seen in the gestures and faces of the attendant spectators—thus symbolizing the Greek repugnance to violent and startling effect. The essay was upon the noble simplicity and quiet grandeur of the Antique art, the ideal of repose.\* It was dedicated to the King of Saxony by his permission and the king's Jesuit confessor was Winckelmann's sincere friend and earnest advocate. The royal acceptance of the essay was in these words: "This fish shall be put into the right water." (It was the same August the Strong, apparently a man of selfish pleasure and brainless luxury, who had pushed away his own throne that the Sistine Madonna might be hung in a conspicuous position with the words, "place for the great Raphael.") A small pension was accorded Winckelmann of 200 thalers a year.

The month of November, 1755, found Winckelmann in Rome. His first acquaintances were naturally the foreign artists. Among them Raphael Mengs, the court painter of Saxony, and Wiedewelt, afterwards director of the school in which Thorwaldsen was educated, were his most intimate associates. Although the very name of Raphael Mengs is now sufficient to draw a sneer from the art critic, his influence upon the taste which the art critic has accepted from Winckelmann was immense. It was Raphael Mengs who introduced him to the glories of the Belvedere Collection, the Apollo, the Laocoön, the Antinous, who finished what Oeser had begun, his artistic initiation.

Winckelmann's entire time was now devoted to the statues—at that time crowding the villas, palaces, and gardens,

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\* Die edle Einfalt und stille Grösse.



rather than the museums of Rome; for these were only just in their beginnings. By far the larger portion of the cultivated classes, even the collectors, viewed these statues from a picturesque or decorative standpoint; they were considered the appropriate adornment of a Roman villa, mainly because it was easier and cheaper to dig them up than to make new ones, not because the new ones, when made, were not considered artistically better. To the learned these statues were, indeed, objects of enthusiastic study; but because they were supposed to explain and illustrate the poetry and history of the Roman soil from which they had been excavated; that is, the Latin literature and the history of Rome. And they were studied because they thus administered to national Italian vanity and patriotic pride.

Winckelmann, on the other hand, with true historic insight, saw only the same error of mistaking copy for original which for the preceding two hundred years had led to the general preference for Latin literature as against the Greek. A field of original studies, even in the case of the most familiar Roman monuments, thus opened out before him, and he turned his native genius and plodding patience to the detail studies in which every connoisseur in Rome surpassed him.

Meanwhile, the elective affinities of his temperament and of his erudition drew him slowly but surely into the Italian circles of the Eternal City. His original purpose had been to spend a year or two in art studies, and then return to Saxony as director or librarian in some royal institution, but the outbreak of the Seven Years' War in 1756, just one year after he left Dresden, cut off the stream of German travellers in Italy and interrupted his intercourse with Germans. It also interrupted, and even threatened to break off entirely, the receipt of his small pension. After the sack of Dresden by the Prussians under Frederick the Great, all hope of advancement through the Saxon court seemed hopeless. Necessity forced him, where inclination led him, to seek Italian friends and an Italian reputation. It is sometimes said

that the Catholic Church has opposed the advance of science, but it is written on the other side of History's ledger that without the Catholic Church we should never have had a Winckelmann.

It was in the Pontificate of that Benedict XIV. to whom even infidels bowed low, the pope to whom the infidel Voltaire had dedicated his tragedy of Mahomet. A chance acquaintance of Winckelmann with the Prelate Giacomelli brought about an acquaintance with the Cardinal Passionei, and these two men were the Greek scholars of all Rome. They welcomed their new found brother with open arms. He became the constant companion of the aged Passionei, with unlimited privilege in a Greek library from which even Italian authors of celebrity were excluded. In the Cardinal's country villa he was obliged to appear at the dinner table in his dressing gown and slippers. If Passionei could have had his way, writes Winckelmann to Germany, he would have come to dinner in his shirt sleeves, an incident which shows that behind the pompous etiquette and exacting ceremonies of the Roman hierarchy was concealed the purest Bohemianism of intellectual aristocracy. Into this inner circle of the Roman cardinals Winckelmann was admitted; as far as men of learning are concerned, the first and the only foreigner who ever enjoyed this unprecedented privilege. It would be as absurd to suppose that his Catholicism was the pass, as to suppose that he could have passed without it.

Never was the finger of destiny more apparent than when it destined Winckelmann for the abbé's robe. For in the middle of the eighteenth century the treasures of the future museums of Europe were still within the walls of Rome and the science of archaeology was then cultivated only by the Roman clergy, men whose profession made it impossible for them to publish their investigations and thus publicly devote themselves to its pursuit. The highest circles in Rome were as enthusiastically devoted in social intercourse to discussion of the treasures of ancient art as they

were averse, from the ambitions of church preferment, to step outside the etiquette of church tradition as devotees of paganism. Thus, free from all desire to shine as antiquarians before the world, these ecclesiastics had none of those jealousies which are inseparable from the art of printing and from the work of scholars who wish to publish. As a consequence the fruits of their researches were imparted freely to Winckelmann. In the *Conversazioni* of the Papal city was laid the foundation for the "History of Ancient Art."

By the favor of the Cardinal Archinto, Winckelmann was given free apartments in the Cancelleria Palace; he had begun to take root in Rome. In the second year of his Italian residence a visit to Naples was made and three times afterwards repeated. The excavations at Pompeii had begun only seven years before this time and the most important Hereulaneum antiquities had only just been excavated. These Hereulaneum excavations were closed entirely and all the most important pieces of statuary which have been found in Pompeii were excavated before the fourth and last visit of Winckelmann to Naples.

Here was not only a new field for Winckelmann, but also new matter for the students of all Europe. The Bourbon government in Naples kept all objects carefully secluded under lock and key, in order that the Royal archaeologists might be the first to publish. The government also jealously guarded the excavations from inspection, so that the Neapolitan archaeologists might alone make reports and publications. Winckelmann was admitted to the collections as a special favor and under police guard, in order to prevent his making notes and drawings, but this prohibition he managed to make futile by his good memory. For some years he was forbidden even the town of Naples in consequence of the reports which he sent to northern Europe, but the harm (and the good) was done. This narrow local pride of Naples in supposed local relics laid the foundation for Winckelmann's archaeologic reputation, for the first accurate

knowledge of the Pompeian and Herculaneum treasures was given by him to the outside world.

The return to Rome marks a new link in the fateful chain of his career. There was in Florence a certain Baron Stosch, a Prussian, but long resident in Italy. Really in the service of the British government, as a spy on the movements of the Stuart Pretender, he was apparently devoted only to the study and purchase of antique gems. His collection, afterwards purchased by Frederick the Great for \$60,000, and now in the Berlin museum, was, and still is, the most celebrated of its kind. Winckelmann had been invited by the Baron, shortly before his Naples visit, to come to Florence and assist him in the preparation of a catalogue. Stosch had since died and his heir and nephew, whose interest in the gems was to sell them for as high price as possible, now summoned Winckelmann once more to this task, which was the necessary preliminary to a sale.

Thus, for over eight months in Florence, Winckelmann was enabled to study the most extensive antique gem collection of Europe, with all the assistance which the papers and interpretations of the most experienced collector in Europe could afford. Before the appearance of this catalogue in print, which joined his own archaeologic reputation with that of these celebrated antiques, he returned to Rome, summoned by the Cardinal Alexander Albani, to whose notice he had been recommended by the nephew Stosch.

The founder of the Albani family was Pope Clement XI. With this Pope, who ascended the papal chair in the first year of the 18th century, begins the revival of the antiquarian tastes which had laid dormant since the death of Raphael in 1520. With Clement XI ceases the barbarous use of the ancient ruins as quarries for the modern buildings. From him dates the foundation of the Museum of Inscriptions and of the Museum of Christian Antiquities. He it was who first brought the statues of the Belvedere Collec-

tion, that is, the nucleus of the entire Vatican Gallery, under cover from their exposure to the weather in the Papal gardens. It was he who cleaned out the dirt and rubbish from the Stanze of Raphael, who restored the arch of Constantine, who set up the obelisk before the Pantheon. Alexander Albani was his nephew and his favorite; first a colonel of Papal Dragoons, then an abbé, then an ambassador, then a cardinal, and always an antiquarian; renowned as the most enthusiastic and the most extravagant of excavators and collectors. Compelled by this extravagance, notwithstanding his enormous income, to part with his first collection for \$60,000 to Pope Clement XII (also founder of the Corsini Gallery), who founded therewith the museum of the Capitol, he had begun one year before the period of Winckelmann's career, which we have now reached, the erection of the Albani Villa and that collection of antiquities which still adorns it, and which, rivalling the Borghese and excelling the Ludovisi, to-day stands second only to the collections of the Capitol and the Vatican.

Winckelmann's titular appointment from the Cardinal was the charge of the library founded by Clement XI and of its valuable drawings, but his only real connection with this library was to use it at his pleasure. He was fed and lodged, clothed and supplied with books and money in order that the most enthusiastic antiquarian of the century, with the exception of himself, might enjoy his society and profit from his learning.

The Cardinal Albani was at Winckelmann's bedside before he awoke and left him only to sleep. The Cardinal Albani was the most active man of society and of fashion in Rome; Winckelmann always sat in his carriage, and always attended him in his visits to his friends. From dusty book learning, hunger, and trouble came the one; from the pompous emptiness of a courtier's etiquette came the other. At last they had met, the cobbler's son of Stendal and the



church prince of Urbino, and ten years more of life, a paradise on earth, were allotted Winckelmann.

The "History of Ancient Art" appeared in the Christmas week of 1763, five years and a half after the introduction to the Cardinal Albani, seven and a half years after leaving Dresden. When we reflect that it is to-day the most comprehensive and the best book yet written on the ancient statues, we are struck with astonishment at the genius of a man who was able in this short time, not only to make his own archaeologic and artistic studies, but also to overthrow all those that had been made before him. And more marvellous even than the sudden and universal recognition of his book is the personal recognition which he achieved before its publication, and which alone made this stupendous literary work a possibility. Eight months before its publication he had been made an officer of the Vatican library, the most valuable in the world; nine months before its publication he was given the office of President of the Antiquities of Rome, an office first created for Raphael, conveying absolute control over the excavations, the right to prohibit the sale or exportation of any work of art, and the duty of escorting all crowned heads and titled persons of distinction through the museums and the ruins. It is in fact the social distinction which Winckelmann enjoyed among the Roman aristocracy, and his personal acquaintance with all the celebrities of Europe, through his post of President of the Roman Antiquities, which procured for his "History of Ancient Art" such immediate reputation and success. This success was made by people of fashion.

Just as the opening of the Seven Years' War had pushed him to acquaintance with Italian circles by cutting short his German associations and his expectations of German furtherance, so now the Peace of Hubertsburg in 1763 (which left Europe in peace until the French Revolution) threw into Italy a swarm of celebrities and titled persons from every European nation. Among the German princes he counted

the most influential as personal acquaintances and personal friends, not excepting the Austrian Emperor. Among his English intimates were Sterne, John Wilkes, Lord Baltimore, and Sir William Hamilton, the foster brother of King George III. In 1767, his publication of the "*Monumenti Inediti*," written in Italian and for Italians, that is for the only archaeologists of the time, set the seal upon his greatness.

But he was still the same Winckelmann; writing letters without end to every humble acquaintance of his Altmark days; still hailing the rising sun as the signal for the beginning of his daily toil, from the roof of the Albani villa, as he had watched for it in the grinding poverty of Seehausen. Each day he read his chapter of the Hebrew Bible, as he had always done since the student time at Halle. Each day he allotted half an hour to solitary contemplation of his fortune, singing aloud, the while, from a Lutheran song book the hymns in which he once had led the beggar choir of Stendal.

It is this perfect simplicity, the enthusiastic friendship maintained with old-time humble acquaintances, the overflowing gratitude for benefits received from old-time friends, which make us appreciate and understand and sympathize with, his unalterable antipathy to Germany, and it was in the conflict between these two strongest passions of his soul—resentment for wrongs endured, and gratitude for benefits received, that he met his death. For it is impossible to separate the fate which drew him back to Germany only to force him to mysterious immediate return, from that fate which threw him against the knife of his assassin.

It was in the month of April, 1768, that Winckelmann's desire to see his German friends once more led him to undertake a northern journey, in preference to a trip to Greece, which was now possible, and to accomplish which he had once said that he would be willing to turn Mohammedan.

The Italian sculptor, Cavaceppi, a celebrated restorer of the antique statues and the most active dealer in them, of

that day, was his companion and from him we have the account of this northern journey and its abrupt ending. Scarcely had the two companions entered the defiles of the Tyrol Alps when Winckelmann's customary genial enjoyment of nature and love of change gave place to fretful melancholy and moody sullenness. The southerner was obliged to become the partisan of Alpine sublimity and Tyrolese chalêts against the acrid criticism of his northern friend. The crest of the Alps was hardly passed when Winckelmann began to agitate return. With every stage of northern progress he became more importunate and at Munich, the first German town of importance which they reached, he became obstinate. In vain did Cavaceppi, ignorant of the German language and dependent on Winckelmann's introductions for the furtherance of his business interests with German collectors, appeal to his friendship and point out the injustice of this abandonment. All that he could effect was a consent to make the return journey through Vienna.

In Vienna Winckelmann was introduced to the Empress, and received from her a present of some silver medals, whose cash value was about seventeen dollars. Here Cavaceppi and Winckelmann parted, and Winckelmann hastened to Trieste, intending to take sail thence for Venice. No vessel, however, was immediately sailing and he was obliged to take lodgings at an inn with the prospect of a week's delay. His only fellow guest was an Italian of low birth but good address, by name Archangeli. Archangeli had been a cook. He made himself serviceable in the engagement of a passage for Venice, and as guide about the town. Winckelmann's unsuspecting and simple nature found distraction in this companionship and he incautiously displayed the silver medals which he had been given in Vienna by Maria Theresa. The Italian found a book in an unknown language on the stranger's table (it was a copy of Homer), which led him to suppose that Winckelmann was an Austrian spy. He had also

been made suspicious of this calling by Winckelmann's refusal to mention his name and occupation.

Contempt for Winckelmann's simplicity, and hatred of his supposed calling, conspired to inflame the cupidity excited by the silver medals. The murder was accomplished by strangling cord and dagger, but Winckelmann struggled for his life, and in the struggle the inn was alarmed and the murderer was immediately arrested. Within a week Archangeli was expiring on the wheel, while the German friends in Leipzig, Goethe and Oeser at the head, were still awaiting Winckelmann's arrival there.\*

We speak quite literally in saying that the sudden revival, by mental place association, of the sufferings of nearly forty years of neglect and penury, in contrast with the thirteen years of his Italian triumphs, made the continuance of his German trip impossible and threw him into the death grip of his assassin.

And if we find this continuity of fate in the moments of his death struggle we shall not find it less in the contrasts of his chequered life. Great as was the gulf between the miserable drudge of Büнау's library and the bosom friend of the Cardinal Albani, there is a link which binds the two. That link was Oeser. Oeser lit the spark which set the 18th century ablaze. From the moment when Oeser led Winckelmann to the antiques of the Dresden museum dates the "History of Ancient Art." Winckelmann had then in all Europe only one peer in Greek scholarship, and this man, also a German, also in Dresden, afterwards the famous Professor Heyne of Göttingen, was then as poor, as shabby, and as neglected as himself.

Winckelmann's passionate appreciation for the beauties of Greek literature left room for only one other passion in his soul—hatred of the pedants whose ignorance of the Greek

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\* See Goethe's Autobiography.

authors and indifference to his Greek scholarship had kept him in beggary and reduced him to starvation. At the height of his Roman glory he writes to ask if the "Inspector beast" Schnakenburg, the rector of Seehausen, will now dare to assert that he does not understand a single ancient poet. He gloats in his letters over the astonishment which the pedant school inspectors of the Altmark would express, could they see their foot-sore, rejected candidate, as the companion of princes and the honored guest of the Roman cardinals. His miseries had sunk deep into his soul; at last when nearly forty years of age, when Oeser showed him the Dresden antiques, he found his weapon and he seized it. To preach the Greek authors was useless; for his hated school pedants had never read them. There had been no Greek authors published in Germany for one hundred and fifty years before him; no text of Plato had been published in any country since 1602. With his own hand he had written out the Greek school texts which made him a bed of thorns in Seehausen. At the age of thirty he was still mourning his inability to borrow a Sophocles! But the antique statues required no new editions, they could be seen! Antiquities were the fashion, the tone giving society of Europe was devoted to their acquisition. The superiority of modern art was axiomatic, but the standards of taste which had accepted this superiority could be shown to be false by appealing to the standards of good breeding in behavior which were recognized then, as now, in polite society (the ideal of repose). These statues were valued as Roman relics, but it could be proven that the Romans had no part in them but to copy them. That very worship of Latin authors and Latin culture had led to their collection and that exclusive worship could now by them be overthrown. That question of preference between Greek and Latin authors, which, as often as mooted, had been settled, notably by Voltaire, as mouth-piece of ruling literary taste, against the Greeks, was now to be settled by a simple turn of argument for them. "Your



Latin authors are copies, like the statues, and how can the original be inferior to the copy?"

This then was the task of Winckelmann's Italian career. Starting from his literary intuition that Latin culture was in every phase a borrowed one, it was his task to overthrow the Roman titles and the Roman interpretations in ancient art. From the first gem of the Stosch collection to the last relief dug up by the Cardinal Albani, he followed one simple maxim, a maxim excepting only the Roman portraits: the subject belongs to Greek art and if it represents an event it belongs, not to Greek history, but to Greek mythology, if it represents an event later than the Trojan war. Your Cleopatra is an Ariadne, your Sardanapalus is a Bacchus, your Roman Barber listening to the conspiracy for Caesar's assassination is the Scythian slave about to flay Marsyas at the order of Apollo. Your Claudius in woman's disguise is a Hercules in the dress of Omphale; your Cincinnatus is a Jason; your Farnese Flora is a Greek Muse; your Dying Gladiator cannot be a gladiator because the Greeks had no gladiators.

The simplicity of this maxim and its truth explain Winckelmann's fabulous success as an antiquarian as compared with his contemporaries.

The study of antiquities had been chaotic because every event of Roman history, every novelistic incident of a Latin author, every invention of a Latin poet were sought for in the antique monuments. With one word the interpretations of two hundred years of Italian study were overthrown, and this was not all. The taste of the eighteenth century was overthrown and the taste of the nineteenth century was created. Why was it that Perrault ranked Homer below the ballad singers of the Pont Neuf? We say it was because the Greek authors were not studied. But why were they not studied? Because an artificial, sentimental, corrupted taste ruled over every style of literature and every phase of art, and this is why the re-discovery of the Greek statues, leading

to the revived study of the Greek authors, has such enormous significance for us. Because Greek art rests on the symmetry of nature, because its simplicity is equalled only by its depth of meaning; because the repose of its ideals is equalled only by the force which inspires them, because its formal beauty is equalled only by its moral import; therefore its standards laid the basis, in the concluding quarter of the eighteenth century, for our own modern culture and began a mental revolution still in progress. And here we come back once more to the starting point of Winckelmann's artistic studies, his debt to Oeser and to Mengs.

These men represented the glimmering here and there of that true artistic judgment, which only needs assertion to secure its triumph. As artists they knew the antique art to be greater than their own, without caring or knowing whether it were Greek or Roman. But Winckelmann, swayed by the bitterest suppressed contempt for all the criticism and all the standards of his time, raised aloft his ideal of antique repose as the mute battle cry of his own struggles and his own despair.

With Winckelmann, at least, this ideal was the symbol of the volcano and its counterpart.\*

W. H. G.

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\* Up to date the only authorities in the English language for the personality, life and work of Winckelmann are the Essay by Pater in his *Renaissance* (Macmillan, 1890) and the prefatory life in Lodge's translation of Winckelmann's *History of Ancient Art* (1849, Riverside Press). Both of these publications are supplanted, or supplemented in very vital particulars, by the biography of Justi which is quoted in the prefatory note to this essay. The brief notice of Winckelmann in the *Encyclopedia Britannica* does justice to his *History of Ancient Art*, but is otherwise lacking in scope and perspective, and also contains serious errors as to biographical matter of fact. Sandy's *History of Classical Scholarship* recognizes the Greek scholarship of Winckelmann, but wholly ignores his position of precedence and influence in the Greek Revival of the Eighteenth Century. This point is also neglected by Pater, whose essay is devoted to the individual personality of Winckelmann as regards his

attitude toward Greek art. The authorship of the prefatory biography which was translated by Lodge and first published in English in 1849, is not specified by the translator, who also omits to mention what German edition of Winckelmann's *History of Ancient Art* he used for his translation. It can only be said that the biography translated is not that by Professor Fernow which is attached to the edition of Winckelmann's works published by Walther of Dresden, 1808-1820. (The first two volumes were edited by C. L. Fernow, and the seven later volumes by Heinrich Meyer and Johann Schulze.) The biography followed by Lodge obviously dates from the late eighteenth or early nineteenth century. Although longer than Fernow's, it does not equal it in precision or in form.

## BOOK REVIEWS

In order to obtain a correct perspective on the World's progress in the arts of peace and to study changing conditions comparatively, there has been an unwritten law observed among the nations, that eleven years should elapse between the great international exhibitions of art and industry.

The first of importance was the Crystal Palace Exhibition in London in 1851; then followed the series carried on by the French beginning in 1867 and held in 1878, 1889 and 1900; then came the Italian exhibition of Rome and Turin in 1911, celebrating the "Risorgimento." In this country, however, the necessity of synchronizing the expositions with important historical events prevented co-operation in the European scheme, yet we still adhered to the continuity of eleven year intervals from the Columbia Exhibition of 1893 through the St. Louis in 1904 to the San Francisco exhibition of 1915.

The "arts of peace"! At the present moment that has a strange and cynical echo, and yet the Panama-Pacific Exposition ran its allotted period through the early days of the great war; at St. Louis, while the Russians and Japanese were in conflict, the two nations amicably exhibited their products side by side. It is another interesting fact that when Italy embarked on the war in Tripoli in 1911 it by no means put an end to its great Exposition in the full tide of its course. It is to be hoped that by 1922 there will be such a readjustment of international relations as will bring all countries together again in peaceful competition. It would be a pity if these great periodical fairs should cease to be. No device has been invented that surpasses them as instrumentalities of enlightenment, and, in spite of the evidence of war to the contrary, as an inspiration towards the ideal of human brotherhood.

Each of these successive celebrations has been a development of the one that precedes, and the catalogues and reports are of the highest value as authoritative records of man's achievements in applied knowledge. Without them, these great periodical expositions upon which have been lavished so much money and organizing genius would possess no more educational worth than a vaguely remembered dream.

In the later exhibitions the fine arts especially have been to the public the most attractive if not the chief feature and the records of attendance in the fine arts palaces, as compared with the attention paid by the public to the industrial displays, strongly testify to this proportionately preëminent interest. Naturally, the official catalogues of these exhibitions are highly prized. The catalogue of the Centennial Exposition, in which the modest lists of exhibiting artists and their works were almost lost sight of in the general industrial record, is now a great rarity and is much sought after as a work of reference.

Up to the present moment the most complete and attractive of all the official art catalogues of international expositions is the *Edition de luxe* of the Department of Fine Arts of the Panama-Pacific International Exposition at San Francisco. It comprises two fine volumes edited by John E. D. Trask, the chief of the Department of Fine Arts of the exposition, and J. Nilsen Laurvik, now the Director of the San Francisco Art Association, and the work will no doubt realize the aim of its editors and spread wide aesthetic culture in this country. It is superbly illustrated with 192 reproductions of paintings, sculp-

tures and other exhibits, and views of the Palace of Fine Arts, the architectural gem of the beautiful collection of buildings which formed the background of that Exhibition. The work lists over 10,000 art exhibits of most of the civilized countries of the world and is of universal and absorbing interest. No doubt if there had been an Arts and Crafts section in the Department of Fine Arts as was the case in St. Louis, the number of exhibits would have been vastly increased. Naturally the United States comes first in the extent of these collections. Exhibited were 3,108 paintings, 816 examples of sculpture not including the wealth of decorative and monumental plaster which adorned the grounds of the exposition, and 2,222 prints, one of the most complete and satisfactory departments of the general display.

It might be said of the United States section that with the exception of the arts and crafts noted it represented practically all of importance that the United States had accomplished in the domain of the fine arts in the periods that had intervened since the St. Louis Exposition of 1904. The war prevented the participation of some of the great European countries, but despite the uncertainties of the present period eleven foreign governments joined the United States officially in the art competition by appointing Commissions and appropriating money for their national displays while those countries that found themselves preoccupied by the war were fairly represented in a section entitled "The International Section" and in the comprehensive loan exhibit from among private collections in this country.

In arranging the Catalogue de luxe each exhibiting country and many individual leading artists received full critical attention in the articles that precede the national lists. Mr. Trask is responsible for the introduction to the catalogue and the article on the Art of Argentine; Mr. Laurvik for the essays on American Portrait and Figure Painters, American landscape painters, American sculpture, some of the leading American painters and the contemporary art of Italy, the Netherlands, Norway, Sweden and Finland; to which he added an interesting postscript apropos of new tendencies in art. Prof. Robert B. Harshe, assistant chief of the Exposition, has contributed illuminating introductions to the Catalogue of the Print Collection and the national exhibits of Portugal, Cuba and Uruguay; Florence Wheelock Ayscough, of Shanghai, China, a survey of Chinese art; and among the other eminent foreign contributors are Heromich Shugio, of Tokio, the Japanese Commissioner of Fine Arts, on the Art of Japan; Leonce Benedite, Director of the National Museum of the Luxembourg in France, on Modern French Art; Umberto Boccioni, on Italian futurist painters and sculptors; Dr. Gyorgy Bölöni of Budapest, on the Art of Hungary; and Dr. Leon Ma Guerrero of Manila, on the Art of the Philippines.

These beautiful volumes, so replete with interesting and authoritative matter, will be found on the tables of the Museum Library and visitors will owe the privileges of consulting them to the generosity of Mrs. Helen Foster Barnett, of Brooklyn, a life member of the Museum. This gift is only one of the many proofs Mrs. Barnett has given of her deep interest in the Museum and her patronage and interest in art at large in New York.





MEMBERS OF THE STAFF AT WORK IN THE MUSEUM "WAR GARDENS"



Another view of the Museum "War Gardens." Through the cooperation of the Brooklyn Botanic Garden three acres were ploughed and made ready for planting by members of the Museum staff

## MUSEUM NOTES

On April 9, Mr. Engelhardt and Mr. Doll left Brooklyn for an expedition to southwestern Utah and northern Arizona. The objects of the trip are the collection of insects (especially Lepidoptera), small mammals, reptiles, batrachians, etc. The expedition will remain in the field approximately four months. One-half of the expenses have been provided through the generosity of Mr. B. Preston Clark, of Boston; the remainder from the income of the Woodward Fund.

On April 19, Mr. Murphy, Curator of the Department of Natural Science, spoke on the objects and administration of a borough museum, at the annual dinner of the Bronx Society of Arts and Sciences.

Installation and labeling of the shark case were brought to a conclusion during May. The exhibit now comprises models of two species of Long Island sharks, a cast of a tropical nurse shark, the jaws and teeth of several species, and three of Mr. Tschudy's drawings.

A gigantic lobster, 38 inches in length, has been purchased through the kindness of Director Townsend, of the Aquarium. It is now being mounted for exhibition in the invertebrate hall.



Mammoth Radishes Grown in the "War Garden" Plot of a Member of the Museum Staff

During the third week in May, the American Association of Museums held its annual convention in Greater New York. The sessions were attended by several members of the Brooklyn Museum's staff. On the afternoon of May 24, the members of the Association, together with members of the Brooklyn Museum and their friends, took part in an inspection of the Department of Natural Science, including the rearranged Long Island Bird Room, the Desert Life Group, and other newly constructed exhibits. A collation was served in the Long Island Bird Room, after which the guests repaired to the Auditorium, where the motion picture, "How Life Begins," a story of the methods by which new plants and animals come into existence, was shown.

The keenest interest in the department's exhibits, methods of preparation, mechanical devices, arrangement, lighting effects, etc., was shown by all of the visiting Museum officers. During part of the period of inspection, the modeler's assistant was kept at work at the glass-blowing machine so that the actual steps in the reproduction of sea-weed for the La Jolla group might be observed. Several of the visiting taxidermists were given also a demonstration of our new method of reproducing large fishes. Comments made at the time, and since by letter, indicate the success of the reception.

At a meeting of the Museums Governing Committee of the Board of Trustees held on May 8th, 1917, the appointment of Thomas F. Casey as Business Manager of the Museums was approved. On June 7th, 1917, Mr. Casey received the degree of LL.B. (Bachelor of Laws) from the St. Lawrence University (Brooklyn Law School), and on August 20 received notice from the State Board of Law Examiners of having successfully passed the examination as Attorney and Counsellor at Law. Mr. Casey was educated at St. John's College, Brooklyn, 1894-1897; Pratt Institute, 1898 (Dept. of Fine Arts); Assistant, Department of Fine Arts, Brooklyn Museum, 1898-1906, and since 1906 has been Superintendent of Buildings at the Museums.

The Department of Fine Arts has received the following gifts during April, May and June, 1917: Seventeenth Century water jar, from Mr. A. Augustus Healy; small sleigh, with decorated panels, Dutch, eighteenth century, from Mrs. Lionel Sutro; portrait of F. J. Haydn by Alessandro Longhi, from Mr. A. Augustus Healy; a bronze medal commemorating a century of statehood, the so-called Indiana Medal, presented by the Indiana Historical Commission, through Gov. Samuel M. Ralston; the Hegeman Family Bible, Dutch, eighteenth century, from Miss K. K. Fowler, also a homespun linen towel, late eighteenth or early nineteenth century, from the same donor; the sketchbook of S. R. Gifford, containing numerous sketches made along the Hudson and in Italy, and six pieces of textiles collected by Miss Sophia B. Goodrich, from Miss Jennie B. Brownscombe; portrait of Minnie Clark, a drawing in charcoal and colored pencils by Carroll Beckwith, presented by the artist. The following loans have been received: From Mrs. George Silas Coleman, portrait of George Washington by Rembrandt Peale and a View of Lake George by William Hart. From Mr. A. A. Healy, Roman replica of a Greek marble head of Aphrodite found at Arezzo in 1902; sketch for an altar-piece by Giovanni Battista Tiepolo; a view of the statue of Colleoni by Antonio Canaletto; a Madonna and Child by Boccaccio Boccacino; a St. Jerome by Gentile Bellini; a St. John the Evangelist by Peter Paul Rubens; sketch of the Ascension by the same master; a Venetian Scene with ruins of an



old arch by Francesco Guardi; four small sketches of battlescenes by Jacques Courtois; a Fisherwoman Laughing by Frans Hals; a small landscape and a marine, both by Jules Dupré; the Hunting Party by Adolphe Monticelli and Matthys Maris; landscape by Georges Michel; an Autumn Landscape by Theodore Rousseau; *Le Voyageur* by Fantin-Latour; Alice (head and shoulders of a little girl) by James McNeill Whistler; *Horse in Stall* by Albert P. Ryder; a Roman Landscape by Arnold von Böcklin; *Clearing after the Storm* by Jacob Maris; *Cattle by the Pond* by Willem Maris; *The Danger Signal* by Josef Israels, and a Dutch Interior by J. S. H. Kever. A Landscape by J. B. C. Corot was received from Mr. Harold Somers. Mrs. Richard Derby loaned the following portraits: Col. Theodore Roosevelt by George Burroughs Torrey; Mrs. Richard H. Derby by John Singer Sargent; Mrs. Roosevelt and Daughter by Cecilia Beaux; Elias Hasket Derby by John Trumbull; portrait of a gentleman by an unknown eighteenth century artist.

The following objects have been added by purchase to the Museum collections: An upholstered easy chair, American, eighteenth century, Batterman Fund; Map of Virginia, Pennsylvania and New Jersey, 1719, Batterman Fund; inlaid satin-wood chest of drawers, American, ca. 1800, Batterman Fund; maplewood table, American, late seventeenth century, Batterman Fund.

Mrs. Laura Frances Hoppock Hearn, widow of George A. Hearn, former Trustee of the Brooklyn Institute of Arts and Sciences, who died in April, bequeathed the Brooklyn Museum the four following paintings: Landscape by Meyndert Hobbema; *Pond in the Forest* by John Crome the Elder; a portrait of Lady Sheffield by Thomas Gainsborough; and a landscape by Alexander H. Wyant, entitled *Moonlight and Frost*.

By the courtesy of Mr. Albert Herzog, the Museum library has come into possession of nearly 100 books and pamphlets on philately. The books on this subject collected by the Department of Philately of the Brooklyn Institute have been transferred from the Art building on Montague Street to the Museum library.

Among recent accessions to the library are the following: Eberlein's "Interiors, Fireplaces and Furniture of the Italian Renaissance"; Emerson's "Architecture and Furniture of the Spanish Colonies during the 17th and 18th Centuries"; Loeb's "Artificial Parthenogenesis and Fertilization"; Mace & Wimlock's "Tomb of Senebtisi"; Polley's "Architecture, Interiors and Furniture of the American Colonies during the 18th Century" and his "Gothic Architecture, Furniture and Ornament of England from the 11th to the 16th Century" and Weber's "Essays on Art."

A bronze tablet in memory of Mary Wright Plummer, for many years librarian of Pratt Institute and director of its School of Library Economy, has been placed on the wall at the head of the main stairway in that library by the Library School alumnae and a few friends associated with her at Pratt. The unveiling occurred on June 16th and Miss Hutchinson, the Museum librarian, delivered the presentation address.

The curator of prints visited the Library of Congress in May to study its collection of prints.









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THE DESERT LIFE GROUP IN THE BROOKLYN MUSEUM

## The Desert Life Group, and an Account of the Museum Expedition into Lower California

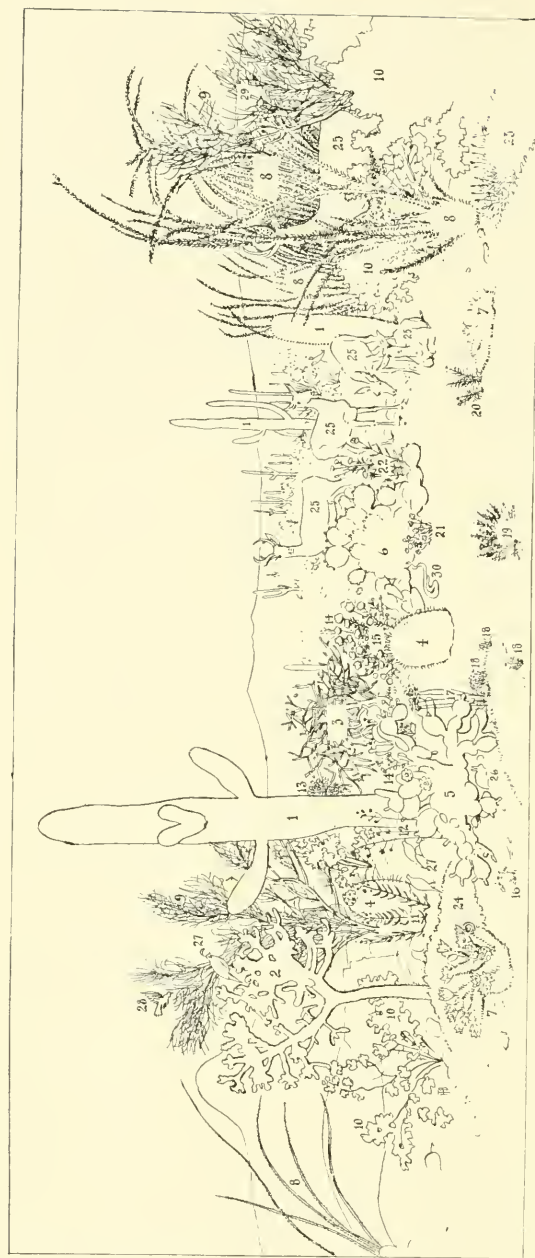
The wilderness and the dry land shall be glad; and the desert shall rejoice, and blossom as the rose. ISAIAH XXXV, 1.



THE desert life group, just opened to the public in the east room of the second floor, is the Museum's largest single natural history exhibit, not only with respect to dimensions but also in scope, for within its forty feet of breadth it epitomizes, to a certain extent, the life conditions, the physiography, and many of the typical vegetal and animal forms, of the arid regions in the southwestern United States.

Seldom, perhaps never before, has the preparation of artificial plants been attempted upon so elaborate a scale in a museum "habitat group." It may be realized that such vegetation as the cacti, in particular the choya cactus and its kind, presented several difficult problems even to the versatile ingenuity of a museum artificer. Yet the reproduction of these extraordinary growths has been accomplished with such consummate skill that few visitors appreciate that they are not "preserved" plants, but facsimiles built of wax, steel, and textiles.

The desert life group reproduces no actual scene in its entirety, but it shows, with only a negligible amount of concentration, conditions which exist in numerous native garden spots of the parched lands between eastern Arizona and the Desert of the River Colorado. The plants of the group, while mostly characteristic of a wide range in this arid country, were obtained in the vicinity of Tucson, Arizona, and



# KEY TO THE PLANTS AND ANIMALS IN THE DESERT LIFE GROUP

- |  |  |  |
|--|--|--|
| 1. Saguaro or giant cactus ( <i>Cereus giganteus</i> ) | 11. Desert bugle-weed ( <i>Pentstemon wrightii</i> ) | 22. Desert chicory Fam. <i>Cichoriaceae</i>                          |
| 2. Choya cactus ( <i>Opuntia spinosa</i> )             | 12. Larkspur ( <i>Delphinium scaposum</i> )          | 23. Desert plantain ( <i>Plantago</i> sp.)                           |
| 3. False choya ( <i>Opuntia versicolor</i> )           | 13. Desert mallow ( <i>Malvastrum exile</i> )        | 24. Not identified   |
| 4. Bishnaga ( <i>Echinocactus wislizeni</i> )          | 14. Golden-glow ( <i>Encelia farinosa</i> )          | 25. Pronghorn antelope ( <i>Antilocapra americana peninsularis</i> ) |
| 5. Prickly pear ( <i>Opuntia blakeana</i> )            | 15. Desert verbena ( <i>Verbena ciliata</i> )        | 26. Jack-rabbit ( <i>Lepus californicus deserticola</i> )            |
| 6. Prickly pear ( <i>Opuntia discata</i> )             | 16. Not identified                                   | 27. Desert quail ( <i>Lophortyx gambeli</i> )                        |
| 7. Fendler's cactus ( <i>Echinocereus fendleri</i> )   | 17. Wild hyacinth ( <i>Brodiaea capitata</i> )       | 28. Phainopepla ( <i>Phainopepla nitens</i> )                        |
| 8. Gcotilla ( <i>Fouquieria splendens</i> )            | 18. Townsendia sp.?                                  | 29. Cactus wren ( <i>Helodytes brunneicapillus couesi</i> )          |
| 9. Palo verde ( <i>Cercidium torreyanum</i> )          | 19. Evening primrose Fam. <i>Onagraceae</i>          | 30. Desert Rattlesnake ( <i>Crotalus mitchelli</i> )                 |
| 10. Creosote bush ( <i>Larrea tridentata</i> )         | 20. Prairie star ( <i>Mentzelia albicaulis</i> )     |  |
|  | 21. Desert poppy ( <i>Eschscholtzia parvula</i> )    |  |



were all found within a narrowly confined area. The associated animals were collected in Lower California, Mexico, but with the exception of the pronghorn antelope, which has been exterminated about Tucson, they might have been procured equally well in the locality of the plant specimens. In general, the group represents what may be termed the optimum life conditions of the North American desert. The spot shown is within the radius of influence of "washes" from the hills, as evidenced by the luxuriance of the vegetation. The season is spring—April. The average daily maximum temperature may be considered as close to 100° F. The cacti, the scarlet ocotillas, the creosote bushes, and the desert herbs are in full blossom; the desert quail are just beginning their breeding season; the pronghorn fawns, born in February, have already been weaned, and are able to browse and ruminate.

The collection and reproduction of the vegetation in the desert life group has been described in an article by Mary B. Morris, published in the QUARTERLY for March, 1914. It remains, therefore, only to name for purposes of identification the plants and animals in the exhibit, and to tell the story of the Museum's expedition into northeastern Lower California, where the mammals, birds, and reptiles were collected, and final studies for assembling the group were made.

Most prominent among the plants of the group are the cacti, of which half a dozen species are shown. A medium-sized saguaro or giant cactus dominates the exhibit; a younger example stands at the right, and others of the largest size appear in the painted landscape. Desiccating on the desert floor is the fibrous, heart-bundle of a dead saguaro, the green pulp of which has long since disappeared. Of the bisnaga or barrel cactus there are three, the largest, in the left center, bearing a cluster of yellow fruit. The bristling, tree-like cactus, on top of which a desert quail is perching, is a choya (*Opuntia spinosa*), while the lower, more bushy,



THE LEFT END OF THE GROUP

branched species in the rear center is the false choya (*Opuntia versicolor*). Two species of "prickly pear" occupy conspicuous positions near the middle of the group. The nearer of the two, with its exquisite, saffron flowers, is *Opuntia blakeana*; the other, in front of the pronghorn buck, is distinguished by its more rounded lobes and is called *Opuntia discata*. Differing markedly in appearance from the other cacti, is the beautiful example of *Echinocereus fendleri*, with its twenty-three maroon blossoms, in the left foreground.

Conspicuous among the other larger plants are two examples of a strange, leguminous tree, the palo verde, whose trunk, limbs, and leafless twigs are of a bright green color. The equally extraordinary ocotilla, with its many-spined, wand-like stalks, and slender panicles of scarlet flowers, can be seen both in the foreground and in the painting beyond. At the extreme left, moreover, is a dead ocotilla, brown and leafless, but still holding up its skinny, prickly arms. The

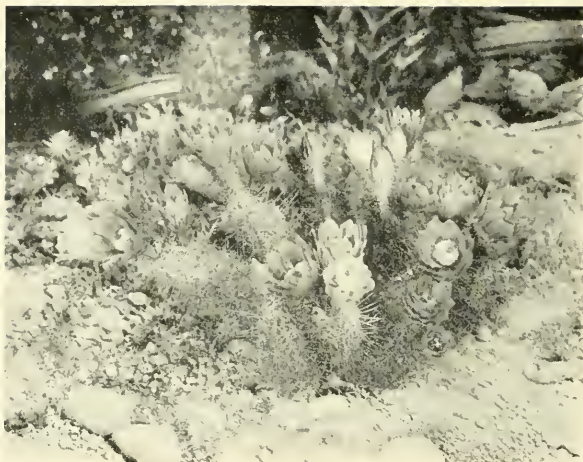


creosote bush, recognizable from its small yellow flowers, and dense, dark, waxy foliage, is typical of large areas of the desert, sometimes forming almost exclusive growths, but also mingling with other vegetation at the borders of certain well-marked plant "associations."

Desert flowers are numerous in the exhibit; their names and positions may best be learned from the accompanying illustrations and diagram. How little do most of us realize the literal truth of the much-quoted lines from Gray's "Elegy." The desert, at least the desert of the southwestern United States, is indeed a paradise of flowers during the brief but abounding spring. Among representatives chosen for the desert life group, and now standing in perpetual full bloom, are a purplish verbena, a yellow evening primrose, a species of California poppy, a desert mallow, a blue larkspur, a pinkish chickory, a familiar, golden, desert composite (*Encelia farinosa*), and several others. For detailed information regarding many of these plants, an account of their



THE RIGHT END OF THE GROUP, SHOWING ALL OF THE PRONGHORNS



FENDLER'S CACTUS WITH TWENTY-THREE MAROON  
BLOSSOMS; DETAIL OF THE GROUP

special adaptations to an arid habitat, and notes on many other interesting features of desert botany, the reader is referred to the *QUARTERLY* article by Mary B. Morris, "Plants of the Desert," cited above.

The dominant faunal features of the group are, of course, the five pronghorn antelopes—two bucks, a doe, and a pair of half-grown fawns. Of all mammals, the pronghorn is most distinctively North American, for it is the sole representative of a family of ungulates found nowhere else. In its anatomical structure it combines certain characteristics of the deer, the wild cattle, and the true antelopes. It is the only hollow-horned ungulate that periodically sheds the sheaths of its horns; another unique feature is the absence of dew-claws on its feet. It is a splendid example of a highly-specialized, essentially plains-living creature, and all observers agree that in swiftness of foot it surpasses any other native American mammal. Pronghorns formerly ranged over practically the entire western half of the United States, northward well into Canada and southward in Mexico to the edge of the



YOUNG BISNAGA, PRICKLY PEAR, DESERT VER-  
BENA, DESERT POPPY, AND RATTLESNAKE;  
DETAIL OF THE GROUP

tropics. But before the onslaughts of hunters, they have withered away, their exceedingly delicate adjustment to a rather limited environment, and consequent non-adaptability, doubtless contributing much toward their rapid extermination. Within the vastly reduced present range of the species, three geographical races are recognized, one belonging to the United States and Canada, the second to the Mexican mainland, and the third to the Lower Californian peninsula including the desert basins that extend northward to the United States boundary. The last subspecies, known technically as *Antilocapra americana peninsularis*, is the form shown in the desert life group.

Other animals in the exhibit comprise a young jack rabbit, desert quail, cactus wrens, a phainopepla, a rattlesnake, several lizards, and three or four typical desert insects. Several of these will be mentioned in more detail in the narrative which follows.

# THE LOWER CALIFORNIA EXPEDITION



# MAP OF THE COLORADO DESERT

The desert that lies west of the lower stretches of the River Colorado, partly within the southeastern corner of the State of California and partly in Mexico, has been, since Tertiary times, the driest section of the North American Continent. This region extends, in the form of an arid depression, from the San Jacinto and Chuckawalla Mountains southward nearly two hundred miles to the Gulf of California. On the eastern side it

is bounded by the Sonoran Mesa, and on the west by the main escarpment of the Rocky Mountain coastal ridge which comes downward from the famous San Gorgonio Pass as the backbone of the Lower Californian peninsula. Through the southern part of this dry expanse a range of mountains, called the Cocopahs, runs in a general northerly and southerly direction and divides the desert into two branches which merge in the south near the mouth of the Colorado. The northern and eastern branch comprises the Salton Basin and the delta of the Colorado. The smaller, southwesterly branch, lying between the Cocopahs and the Peninsula Range, has been distinguished by the name Pattie Basin, in honor of an American trapper who crossed it in the year 1828.

In these basins the average annual rainfall is less than three inches, and even this is mainly in the form of cloudbursts. During the last few centuries the lower areas, which sink to a depth of more than two hundred and fifty feet below sea-level, have been alternately submerged and desiccated



many times. In the Salton Basin the latter condition has recently prevailed up to the year 1905 when a winter flood of the Colorado broke the barriers of the Imperial Valley irrigation system, and turned practically the whole volume of the river into the great natural sink. By March, 1907, when the Colorado had finally been turned back, its former bed, just west of the Sonoran Mesa, had become so choked with vegetation that the river sought new outlets towards the southwest and broke into the channels of a maze of rivulets in the delta, among which the Hardy River now carries by far the greatest bulk of water. This stream skirts the southern end of the Cocopah Mountains, and, when surcharged by the spring freshets, it spills over the flood-plain on its western bank into the Pattie Basin, there increasing the area of a residual lake, the Laguna Salada, which is again reduced, after the subsidence of the river, by rapid evaporation.

Throughout the Salton and Pattie Basins many of the physiographic features, such as treeless alluvial plains, ancient lakebeds, and sandhills, are similar to those of the Sahara Desert and the delta regions of the Nile. The whole area, of course, owes its origin to the displacement of the sea water by the sediment of the Colorado River, the annual water-borne cargo of which has been estimated at sixty million tons. Biologically speaking, the Pattie Basin, lying wholly within the Mexican State of Baja California, is of particular importance because of its isolation, and because of the wide range in the character of its desert vegetation, which seems to be far more luxuriant than that of the Salton Basin. Here, too, owing to the absence of man, there exists a primeval desert fauna, of which only the pronghorn antelopes, mule-deer, and mountain sheep have been appreciably reduced in numbers by the incursions of big game hunters. It was into this interesting country that I went, in March, 1915, for the principal purpose of obtaining specimens of antelopes and other desert-living creatures that were desired for use in the Museum's exhibit.





OVER A SPUR OF THE COCOPAH MOUNTAINS

During the course of a month, I made two trips across the border, the first taking me to the far side of the Pattie Basin, the second only to Volcano Lake and the meandering track of the upper Hardy River. On the first and longer trip my companion was Mr. Robert H. Rockwell, chief taxidermist in the Museum. The second trip was made with my wife, Grace E. Barstow Murphy.

Our guide on the journey to the Pattie Basin was Captain Edward W. Funcke, of San Ysidro, California, a man who has conducted scores of hunters into the mountains and hollow plains of northeastern Lower California, and has even made the long land pilgrimage to the southern end of the great peninsula. During his scouring of the country, he has learned the watering places of the native Indians, besides discovering several new ones, and he possesses perhaps a more practical knowledge of the Mexican half of the Colorado Desert than any other American.

As manager of the pack train, the "captain" employed a taciturn Mexican called Pancho, a ranchman who understood the mentality of mules and burros to a degree that suggested close kinship. He was also reputed to be a great

hunter. but, as subsequent events proved, his old-time Winchester must have had a crooked barrel or else he was the very worst shot in all Baja California. A third member of the captain's party was the camp cook, who answered to the name of Mac.

Colonel Esteban Cantù, Military Commandant (now Governor) of northern Baja California, courteously granted the necessary permission for our expedition, and on March 29, 1915, the morning after Mr. Rockwell and I had reached Calexico, California, all was ready for us to start into the desert. Our cavalcade comprised four horses, a mule, a hinny, and five burros, not counting one burro colt which carried no pack and which came only because its mother wouldn't go without it. The horses hardly measured up to the popular idea of fiery western steeds. On the contrary, they were rather prosaic, ambulatory beasts, whose virtue lay in their ability to keep burros on the move, and to find their own living in a land of sparse vegetation by browsing all night after they had travelled all day. Only the mount assigned to Mac had a properly picturesque appearance, for, although a weak-kneed brute, this rangy, pale-eyed, yellow and white, pinto horse had the look of a high-grade polo pony. Pancho rode a stalwart hinny, his own favorite, which together with the mule made up the most valuable pair of animals in the outfit. A hinny has toughness, and power of subsisting on little water and less food, to about the same extent as a mule. The chief distinction between the two, outside of appearances, is temperamental, for the mule considers itself a horse, while the less egotistical hinny aspires only to be a burro. Thus is demonstrated the strength of filial instinct for the mother. One has but to lead a mare, and all the mules will follow; in like manner, the hinnies flock in the tracks of a she-ass.

Just across the borderline from Calexico, a sandy-haired, blue-eyed Mexican, with an automatic rifle and a belt full of cartridges, inspected our customs receipts, and then

passed us along with salutations. We followed a road that led through six miles of reclaimed, cultivated fields, as fertile as the country on the American side of the line, until we came to the final artery of the Imperial irrigation system, at the edge of the desert. Its muddy water was the last supply this side of Hardy's Colorado, so we camped for lunch. Meadowlarks, at the outposts of their range, were singing in the alfalfa fields; we were to hear them no more until we had returned from the wilderness to the agricultural country of which they seem to be a part. Coots, scaup ducks, and baldpates were feeding in neighboring puddles of irrigation water, and ox-eyes pattered around the margins.

When we saddled and struck out southward, we crossed first several miles of rather dense mesquite, the visible inhabitants of which were mourning doves, gnatcatchers, and desert quail, with an occasional burrowing owl. We were ascending, by imperceptible stages, the southerly slope of the Salton Sink. Presently the cracked, recently flooded soil of the mesquite groves gave way to sandy æolian areas in which the creosote bush was the dominant plant, although bunchgrass, choya cactus, prickly pears, and small ocotillas, became increasingly common as we approached the lone volcanic cone called Cerro Prieto (Black Butte). Vegetation of this general character prevailed as far south as a point east of the Borrego (Mountain Sheep) Peak of the Cocopahs, from where the desert descended again to the Colorado Delta.

During the afternoon, Mr. Rockwell dismounted to kill the identical rattlesnake which has now found a permanent habitation in the desert life group.

On the morning of March 30, we started early from the dry, night camp. All through the day, I hunted on either side of our line of march, my phlegmatic black horse paying no attention even when I shot over its ears. Potting jack-rabbits and desert quail from the saddle was good sport, especially as the quail took wing much more freely than I had expected; but the jack-rabbits proved to be infested

with the revolting larvæ of a bot-fly, so thereafter we shot no more of them for food. Innumerable caterpillars, of several sizes, covered the floor of the desert. The crops of the quail were crammed with them.

Buzzards, ravens, and egrets were seen as we drew towards Hardy's Colorado. Lizards, too, became numerous, particularly little gray "gridiron-tails" (*Callisaurus*), which scuttled right and left with marvelous swiftness, raising their diminutive arms clear of the ground and taking prodigious strides with their long hind legs.

Just before we reached the site of our noon camp, a male vermilion flycatcher, the most flamboyant sprite among all the birds that cross the southern border of the United States, darted high over a clump of mesquite and poised in the air, singing as if to split his throat, and puffing out his feathers until he looked like a red ball on wings.

In the middle of the afternoon, while we were approaching a watering place near a spur of the Cocopah range, we saw a troop of horsemen rounding a point half a mile away. They apparently spied us at the same moment, for they immediately deployed, spurred in advance of their pack horses, and cantered towards us. We soon recognized them as a band of Villista rurales, and when they drew up we perceived that the belts of all were bristling with soft-nosed bullets. While we halted our caravan, the Mexicans gathered around us, and each rider rested by sliding part way from his saddle and hanging by the crook of one leg. They had evidently been on a long scouting expedition, for their mounts and pack horses, though good, looked almost worn-out. The leader of the band, a one-eyed old fellow wearing a gray and red uniform, brought up the rear. When he joined our group, a long, pompous consultation, and examination of our papers, ensued. He finally seemed ready to pass us, when one young horseman, clad in blue jeans and carrying around his waist and chest enough rifle cartridges to supply a company, noticed my automatic pistol,

which I had neglected to have included in the list of fire-arms named in our permit. The Mexican promptly asked me to empty the magazine and to pass the arm and loose cartridges to the one-eyed chief. The band then rode on toward Mexicali, where they punctiliously turned in the pistol, for I subsequently received it from Colonel Cantù.

We struck camp early beside a lagoon of the Hardy, because Pancho said that there was no herbage for the horses farther along the trail. While I wrote my journal by the light of a candle and the full moon, strange amphibian voices rang out from the sunken marshland, the only other sounds being the bell on our white mare's neck and sputters from browsing burros.

Next morning I awoke before dawn, when the golden moon was just sinking behind the western crest of mountains. A very heavy dew had fallen, and the lagoon had risen several inches during the night. Killdeers were piping, night-hawks and bats were darting about, and railbirds skulked stealthily across the wet flats. While I was broiling a cottontail rabbit over Pancho's early fire, a great file of cormorants passed against the dawn, and many blue herons lumbered up from their roosts in the brakes.

During most of this day we crossed tips of the Cocopahs and the rough, stony gullies between them. In the middle of the forenoon we reached the settlement of Papa Laguna, the grizzled head of a large Indian family which lived in several wicker, mud-plastered houses, surrounded by well-kept tilled patches and dog-proof racks of jerked beef. Prompted by simple courtesy, we made the correct move of shaking hands with old Laguna, and of asking his permission before taking any liberties about his camp. He therefore proved gracious, and after I had shown him a few photographs, he consented to having his picture taken, as well as those of several of his grand-children. First, however, he growled to one of the women to find his hat, which apparently he wore only on state occasions.



These Indians call themselves Cocopahs, a name which appears in other spellings on eighteenth century Spanish maps. Together with the Yumas and Cahuillas, they are among the last remnants of the autocthonous peoples of northern Baja California. The Cocopahs dwell all along the delta plains and cultivate considerable strips of the rich alluvial soil, in which they raise corn, barley, potatoes, onions, melons, and other garden truck. Many of the young men act as cowboys for cattle syndicates, and so earn their right to a certain amount of beef. The older men, such as Laguna, obtain some of the commodities of civilization by plume-hunting, disposing of their illicit wares to border smugglers.



LAGUNA'S HOME, BETWEEN HARDY'S COLORADO  
AND THE MOUNTAINS. A LINE OF JERKED  
BEEF HANGS AT THE LEFT

A few of them own dilapidated shotguns, against the rules of the Mexican officials, but as they can obtain ammunition only with much difficulty, they do most of their rabbit and bird hunting with bows and arrows.

After bidding farewell to the Indians, we entered a forest of heavy mesquites, which at this point stretched from the river bank to the base of the mountain range. Our burros made no end of trouble by lying down continually, and by running off the trail. We had to keep driving them back, a task, however, to which the horses were thoroughly trained. One of the characteristics of a desert burro is a stolid aversion to wetting its dainty hoofs. It prefers mak-

ing a detour of half a mile with a heavy pack on its back, rather than to cross an eighteen-inch strip of water jutting across the path. One of our burros was lost altogether, but after an exasperating delay we found it lying comfortably against a rocky wall of the mountain side. A surprising number of burros, and even horses, escape from the night camps of travellers, or from Imperial Valley ranches, into this southern Colorado Desert, where they lead feral lives indefinitely, unless they chance to be noosed by the leather lariats of the Indians. On one occasion I saw three wild bay horses, which ran away from me like deer. Later in the same day I encountered a pair of errant burros wandering along affectionately together. Almost at the same moment I happened to flush a jack-rabbit, which accidentally ran plump into one of the burros, and it would be hard to decide which was the more startled. The burros stampeded as rapidly as their limited powers of speed would permit, while the rabbit disappeared in seven-league boots.

At noon we camped where the rushing Hardy ran so close to the granite hills that it left scarcely a beach between. The afternoon's march was hot and hard. When we made camp below Mount Mayor, of the Cocopah Range, men and beasts were thoroughly tired, and the horses, mules, and asses rolled on their backs in the dry mud of the flood-plain as soon as their pack-saddles had been removed.

After an early start, on April 1, our caravan journeyed between the Hardy and the mountains for about four miles, until we had rounded the southern end of the Cocopahs. Then began a portion of the trip which will always be remembered as an ordeal. We struck out over the flat, plantless flood-plain of the Pattie Basin, a vast bar of alluvium, as level as a table, that stretched from Hardy's Colorado to the Laguna Salada, and from the Cocopahs to a chain of mountains called the Pintos, twenty miles to the southward. In May, when snows thaw in the Rocky Mountains, the Colorado overleaps all bounds, and converts this desert into

an inland sea, an enlargement of the Laguna Salada. The plain was now stark dry on the surface, cracked in lines like a coarse, irregular net, and here and there shining white with crystals of alkaline salts. Over great stretches, the salt formed a brittle, glistening crust, which collapsed under the horses' feet, letting them through into gluey mire. Most of the time we went afoot, driving our tired animals before. One of the burros gave out, so that we had to distribute her pack among the others, already overburdened. We had endless trouble in keeping them in the right direction over the fifteen miles of trackless desert.

In the midst of the insufferable heat, the mirage was tantalizingly perfect. All around us, at a distance of perhaps half a mile, seemed cool blue lakes, gleaming in the sun, stretching away to the foot of the mountains and to the willow-fringed Hardy. Off the northern end of the Pintos, were small dark buttes and clumps of mesquite trees which seemed rocks and islets extending from a promontory into an ocean. Southward, beyond all this vast sea of thirst, rose the bluish heights of La Providencia, the mightiest *picacho* of the sierra of San Pedro Mártir (10,000 ft.), its crest marked with gullies full of snow. In this day's heat it was almost impossible to believe that less than three months before several cattlemen had been frozen to death near the base of that mountain.

Over all the flat expanse of baked mud we saw no suggestions of life save reddish desert flies, dead snails, and a few bird bones, but when we drew near the sand dunes of the far side, a lean coyote sneaked out ahead and showed us his heels. When we reached the higher ground, towards the Tinaja<sup>1</sup> foothills, we found the ground strewn with honey-combed pebbles of red and black volcanic rock. In

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<sup>1</sup> A tinaja is an earthen water-jar, and these mountains are so called because of the presence of pot-holes, which serve as natural reservoirs for rain-water.



NOON CAMP AT THE OASIS OF THE TRES POZOS

one place the pebbles had been scraped aside in lines as far as we could see, leaving smooth, fairly distinct trails, perhaps made and used by the Indians long ago.

Near the edge of the sand dunes were several low cairns of the volcanic stones. These, likewise, had no doubt been built by Indians of old to mark the direction of the famous *Tres Pozos*, the only sources of fresh water for many a long and burning mile. Although there were formerly three of these water-holes, as the name implies, two of them have become filled up and nearly obliterated. The remaining well is exceedingly hard to find. For many years, it is said, only a few of the Indians have known its whereabouts. Old Laguna, who has lived within twenty miles of it for most of his days, has never yet seen it. After the development of the Imperial Valley, some ranchmen, who were accustomed to drive cattle northward over this desert, gave a mountain Indian twenty-five dollars to show them the well, for until that time their stock had had to travel forty-eight hours without drinking. Captain Funcke also learned its location



from this Indian. He subsequently dug out the well so as to increase the supply of water, and charted its position so accurately by permanent landmarks as to be able to find it with certainty. Lately it has become an important watering place on the route leading southwestward from the Colorado Delta, through the Arroyo Grande, to the Camino de la Sierra, the old mission trail that runs along the roof-ridge of Baja California.

The Tres Pozos oasis was our objective for the noon camp. It turned out to be a copse precisely like a thousand others which dotted the plain in all directions. The water-hole was such as African mammals dig in the sand. It was about ten feet across by seven deep, with a slope on one side, and at the bottom stood three feet of seepage water—yellow, opaque, and slimy. Its surface was sprinkled with dead caterpillars, and the edge of the incline was lined with the footprints of coyotes. Our horses and burros guzzled their

fill, after which I made an effort and swallowed a mouthful. It tasted like laundry suds, and put me in mind of the water which thirsting Arabs take from a slaughtered camel's stomach. If the coyotes drink this fluid, one might consider shooting them as merely putting them out of their misery. The desert antelopes, and mule-deer, have no such trial, for they drink not at all, unless



BRINGING A DESERT PRONGHORN TO CAMP



it be during early summer when the Laguna Salada is highest and freshest.

From the Tres Pozos, our distant hunting ground, which extended into the arroyos of the Tinajas, looked like a green, grassy slope; in reality it was covered with ironwood trees (*Olneya tesota*), mesquite, palo verde, creosote, smoke-bush (*Parosela spinosa*), huge ocotillas, and many cacti.

After a long rest by the well, we proceeded up the slope to the heart of the antelope country, and made our permanent camp seven miles from water. A quail in a nearby ironwood called its mournfulest all night long; at breakfast time it still sat and yelped in plain view, with its pretty black tassel tipped forward over its bill.

A great portion of the western slopes of Pattie Basin, where we now prepared for a ten-day sojourn, might well be described by the term "arboreal desert" because of the abundance and luxuriance of the half-dozen species of trees, the ocotilla, larger shrubs, and cacti. The lower, flatter parts of the slope, where the altitude is only slightly greater than that of the Laguna Salada and its flood-plain, are covered with scattering clumps of mesquite similar to the one at the Tres Pozos. Interspersed among the mesquites are patches of quail-brush (*Atriplex lentiformis*), and between the clumps is a sparse growth of bunch-grass. Mesquites are by no means confined to this lower belt, however, for they form rows, sometimes veritable hedges, along the innumerable arroyos that reach for a distance of eight or ten miles up the slope to the abrupt face of the Tinajas. Indeed, the size and vigor of the mesquites in this dry expanse make it easy to believe that the roots of this tree sometimes penetrate to water-bearing strata at a depth of seventy-five feet.<sup>2</sup>

On April 2, Captain Funcke, Mr. Rockwell, and I started hunting by starlight and moonlight, and were off towards the east just as the first faint streak of orange lined

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<sup>2</sup> Lull, *Organic Evolution*, 1917.

the crest of the Pintos. The sun rose red and sparkled on the heights of San Pedro Mártir, and for a brief while the desert was like a garden of cool, sweet odors. The perfume came mostly from a lavender "four o'clock" (*Abronia villosa*), but was mingled with the delicate scent of a small white primrose, a tall desert "Easter lily," and a score of other flowers, yellow, white, red, and purple. Mocking-birds were singing their best from every mesquite; a pair of croaking ravens circled over us; various lizards, just warming into activity, scuttled hither and thither. We spread out abreast about two hundred yards apart, keeping a sharp lookout ahead. The country was fairly open—with iron-wood and mesquite along the washes, and groves of creosote bush stretching down towards the basin. In most places we could see around us for three or four hundred yards, sometimes even farther. Walking was difficult, owing to the fields of volcanic pebbles on the mesa, and the soft sand in the arroyos. The heart-shaped tracks of antelopes were visible everywhere, but were mostly old. Finally we came upon the track of a single buck which had apparently passed within a short time, and a few minutes later I spied the animal some distance in advance. I had scarcely time to crouch, before it started off on a lope, and, after we had trailed it about two miles, we gave it up.

Antelopes begin to feed early in the morning, and cover the ground rapidly while they graze; but before the sun is high they almost invariably lie down to rest. If a band is discovered while feeding, the animals do not always run away at sight. They may instead, stand and watch with curiosity, or they may even come forward to investigate at close range. The last is what happened at our second meeting. I saw a troop of seven or eight bucks and does in the distance, and while we were stalking them, a beautiful buck, taking us perchance for a new kind of pronghorn, came cantering towards us, stiff-legged and proud. He stopped

eighty or ninety yards away from Captain Funcke, who, on bended knee, was watching him along his rifle barrel.

In the middle of the forenoon we made our way towards camp through the oppressive, rapidly increasing heat, our lips eaking and turning black from thirst, and our cottony tongues cleaving to the back of our mouths. We had two gallons of water in our three canteens, but it was the horrible slimy stuff from the Tres Pozos. One had not the will power to drink enough of it to quench thirst; indeed it was necessary to think of things far away before swallowing a single gulp. Through the heat of the day we lay almost stripped of clothes, moving round a big mesquite so as to keep in the shade, and seeking further relief by perpetually changing the attitude of our bodies. Desert flies buzzed about us, but this annoyance was not to be compared with the heat and the blinding glare. 120° F. in the shade, is by no means an unusual temperature in parts of the Colorado Desert. The *average* daily maximum temperature at Calexico, during the month of July, 1906, was 105° F. On August 10, 1913, at Greenland Ranch in the Imperial Valley, the thermometer reached 134° F., the highest shade temperature ever recorded by the United States Weather Bureau. In the San Felipe Desert, Baja California, just south of Pattie Basin, 114° F. has been recorded at seven o'clock in the morning.

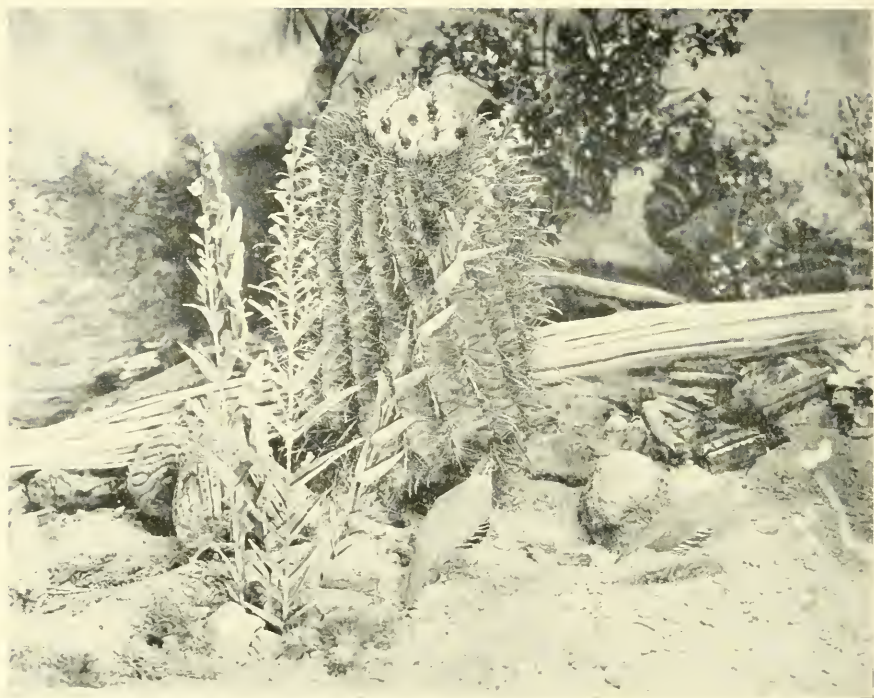
On April 4, Pancho brought a pronghorn fawn into camp. Coming from the water-hole with our eleven animals, he had killed the poor creature at noon, while it lay sleeping, or feigning sleep, among the creosote bushes. In this instance the fawn, however, was no more welcome than the bulging water bags, for, until the Mexican arrived, we had had just two cupfuls of the yellow fluid in our possession, and we were seriously considering a weary, seven-mile hike to the Tres Pozos. On April 6, Captain Funcke returned from the day's hunt with the skins and meat of two pronghorns. He had had to blindfold, hobble, and tether his

blood-shy mule before he could lash the carcasses upon her back. That night, from sunset until breakfast, the coyotes howled and howled all around our encampment. When we answered them from our blankets, they redoubled their outcry.

Our daily hunting was done during the early morning—four o'clock to ten—and the latter part of the afternoon. On several occasions we covered a total of thirty miles of the roughest kind of walking without seeing one pronghorn to encourage us. During eleven days I saw between fifty and sixty of the mammals, most often singly, but sometimes in groups of two or three. Only once we observed no fewer than eight in one band, two or more of which were bucks; and on another occasion Mr. Rockwell killed a doe that was in company with four other animals. The adults that we encountered, with one exception, were hopelessly wild—as wary and frightened, indeed, as even such shy ungulates could well be. Moreover, they seemed to absent themselves for days together from large tracts of country through which we had hunted but once or twice.

The season was the height of spring in Pattie Basin. The breeding of the desert birds was just beginning—that is, most of them had commenced to build nests, but few had laid their eggs. Moths were replacing the armies of caterpillars; other common insects were wasps, bees, flies, and four or five abundant beetles. The latter were especially in evidence about dusk. A shiny black Carabid, *Calosoma parvicollis*, was exceedingly predaceous, puncturing the caterpillars with its huge horizontal jaws, and devouring the custard within. When disturbed, it fled by running, and if captured, it exuded a drop of offensive fluid that smelled like ink, only worse. A gray, antique-looking Tenebrionid, *Cryptoglossa verrucosa*, more like an armored fossil than a creature of this age, seemed to be a burrower. It was also a sort of opossum among insects, for it pretended to be dead whenever it was discovered. Still another beetle, a black





BISNAGA, DESERT BEARD-TONGUE, CREOSOTE BUSH, AND A PAIR OF  
DESERT QUAIL; DETAIL OF THE GROUP. THE FASCES-LIKE  
BUNDLE LYING BEHIND THE BISNAGA CACTUS  
IS A DEAD AND SHRIVELLED SAGUARO

Meloid, *Phodaga alticeps*, had the habit of raising its elytra straight up over its back, so that they might serve as sails as it scurried before the wind across bare patches of the desert floor. Finally, a fourth beetle, also a Meloid, and known to science as *Cystodemus armatus*, possessed a round, hunch-backed body, which, since its pitted surface was always covered with white dust, resembled a bag of meal. The most extraordinary point about this insect was that in calm weather one could quite distinctly hear its footfalls on the sand. It used to give me a strange sensation to crouch down at the quiet hour of sunset, and *listen to* the beetles scampering about.

To me, twilight always seemed a mysterious hour in the open desert. Almost before the afterglow had gone, shoot-



ing stars began to streak the clear sky. Ravens, suddenly grown silent, still circled about before settling to roost among the branches of the largest dying mesquites. Jack-rabbits, frightened by my horse, appeared in the changing light to glide prodigiously over the bushes, like pale phantoms. Other eerie creatures that sprang into life at this hour were the nighthawks. By day these birds rest on the ground under creosotes and mesquites, coming forth in thousands at about the same moment just after sundown. The sound produced by their wings, as we often heard it through the night and particularly at early dawn, is an obscure bell-like vibration, as if the very atmosphere were trembling. Its source is difficult to discover; sometimes it seems like a noise within one's ears.

Owing to the delicious coolness of a brief period before and after daybreak, we acquired the habit, during the last few days of our hunting, of setting our watches an hour ahead. In this way we deceived sleepy Mac, the camp cook, and contrived to rout him out before three o'clock. At that hour of the morning the desert appealed to every sense. The clear air seemed to palpitate with the rumble of the nighthawks. The stars were still brilliant, and the late quarter moon held the ghost of the full moon within her horns. Shooting stars almost uninterruptedly blazed in the sky. By the first peep of the sun we would be far from our camp, scouring the brightening desert for pronghorns, and startling innumerable jack-rabbits, which bounded away, now and again sitting on their haunches to look back at us. Whenever they ran between me and the early sun, a blood-red light glowed through their upright ears.

One morning, Mr. Rockwell had a narrow escape when he stepped on a horned rattlesnake, or sidewinder (*Crotalus cerastes*), one of two that lay apparently asleep in his path. Probably his foot came down on the snake's head, and at the buzz of the rattle he leaped to safety. We killed the snake and its mate. The latter made short strikes—

about a third the length of its body—with lightning rapidity. While watching us, it kept thrusting its forked tongue alternately up over its snout and down beneath its chin. This was only the first of several experiences with these inconspicuous, backward-gliding reptiles, which were unpleasantly common among the creosotes, especially at the hour of dusk. One evening Mac, the cook, killed a sidewinder in Captain Funeke's bedding just as I rolled up in my own blankets too fagged even to investigate closely for a similar bedfellow. Less serious dangers in the creosote patches were the little homesteads of kangaroo rats, through the roofs of which we sometimes stumbled. These tawny, parched, thirst-loving rodents dig good-sized tunnels in low mounds of sandy soil, undermining the surface so that the tired and unwary pedestrian sinks through to the middle of his shins, a disconcerting accident for him, and doubtless also for the rats. Horses schooled in the ways of the desert learn well to avoid such pitfalls.

On April 10, I decided that after one more day's work I should start for Calxico, taking Pancho, most of the pack animals, all the heavy luggage, and the cases of specimens. Rockwell and the Captain would remain to continue the hunt.

Accordingly, on the morning of April 11, we were up before the narrow crescent of the old moon. The three of us were off early, the Captain's little dun mule setting a pace that kept us spurring. We rode directly into very rough country, near a gap in the Tinajas, evidently frightening a small troop of antelopes on the way, for we found their scampering tracks.

Tethering the mounts in an arroyo where there was good feed, we started toward a butte called the Caparote, the Captain taking the low-ground route, Rockwell the middle, and I the higher, stony slopes near the base of the mountains. Along my way the vermilion ocotillas were in full bloom, and some of them were giant shrubs indeed, close to thirty feet tall. The tiny leaves and yellow blossoms of the

palo verde were just sprouting. Yellowish tassels were appearing on the twigs of the mesquites. Some of the latter were huge trees, but nearly all seemed half or two-thirds dead from their commensal struggle with the red-berried mistletoe (*Phoradendron californicum*).

If possible, the day seemed thirstier than any other. After hunting in vain for several miles, and nearly emptying my canteen, I had to return to the base for more water from the sack. Larger game failing, I collected doves, phainopeplas, flycatchers, shrikes, cottontail rabbits, and a gopher snake, and then crawled under a shady mesquite in the arroyo, and ate lunch, which consisted of corn bread and jerked antelope meat. While I ate, a mockingbird sat on the topmost dead bough of a neighboring mesquite, and sang the sweetest song that I had ever heard. The pure ecstasy of his singing must also have carried him off his feet, for every few seconds he would leap joyously into the air, only to dive again to his trembling perch and renew the music. The noon-day mirages were wonderful past expression. At times all the distant mountains seemed to be half engulfed in a sea which reflected their inverted summits, while the flood-plain on the near side of Hardy's Colorado looked so much like water that one could have sworn it such.

The other hunters were no more successful than I. In the afternoon we worked together, but saw nothing to reward our search except some fairly fresh tracks. We reached the Tres Pozos at sunset. Our mounts each drank about fifteen gallons of the alleged water, the horses, in accordance with equine etiquette, preceding the Captain's mule.

Packing the entire outfit on the morning of April 12 took a long time, so that it was half past seven o'clock when we reached the Tres Pozos. The surface was covered with froth, the result of some sort of fermentation. We watered our animals, and filled our sacks and canteens (for the last time with that fluid, I thought rejoicingly). The Captain gave me Colonel Cantù's permit, and we parted, he and

Rockwell up among the creosote bushes, Pancho and I towards the suffocating flood-plain of the Laguna Salada. We drove our pack animals hard, allowing the speed to slacken only where the glistening alkaline crust broke through, and the horses' feet sank above the hocks. It was perceptibly hotter than when we had come on the southward journey, but we made good time and reached the first watering place on the Hardy at noon.

Looking back toward the beautiful though inhospitable wilderness of our two weeks' sojourn, I again had the impression of a tremendous grassy lawn, sloping gently from the rugged Tinajas to the level of the flood-plain. Here and there over this region we could see scores of dusty whirlwinds, each sending its thin, pale column up like a church steeple. We had become accustomed to meeting these whirlwinds during our hunting. Sometimes they had seemed to stand in the same place for minutes at a time; sometimes they rushed along at great speed, shaking the bushes in their path, and carrying a swirl of sand and dead leaves in their bases.

While Pancho was preparing lunch, I enjoyed a cool swim in a cove of Hardy's Colorado. We then packed again, making a short noon, and rode along below the jagged mountains. Quail, now all breeding, called from every copse. Beavies of them ran before us, as did also an occasional jack-rabbit and many brush cottontails.

The Hardy was very much higher than it had been in March. In places we had to make wide detours, while at every bend the muddy river went rushing along at a rate of six or seven miles an hour, with backward-flowing eddies near the banks. During the afternoon we followed for a time an upper trail over a small ridge, from where I could survey the whole delta of the Colorado, clear to the mountains of Sonora many a long mile to the eastward. The arrowweed, willows, and reeds of the river-bottom were as green as the flooding stream could make them. Along a sandy





FALSE CHOYA, GOLDEN GLOW (ENCELIA), DESERT VERBENA, PRICKLY  
PEAR; DESERT QUAIL ENJOYING A DUST BATH.  
DETAIL OF THE GROUP

bank beyond, I could see the turkey vultures standing in a row with their broad wings spread to the sun, like Roman legionaries with shields upon their arms. Great blue herons were flying about everywhere, and sometimes they would allow us to ride close to them as they stood among the rushes. After the sun had sunk below the near-by crest, a troop of white pelicans—hundreds of them—soared past us in the glow that came over the hill-top. Despite their size and weight, they flew with all the grace and ease of gulls, and far more majestically.

About the time that the nighthawks began to fly, we made camp. While our simple supper was cooking, I walked through the brush to the brink of the river. Strange cackles, whistles, and splashings came from the half-submerged islands and the tules. Coots were playing together



in the twilight, and herons, plovers, and unfamiliar song-birds were making the semitropical night resound. The birds were succeeded by still more unfamiliar frogs, which croaked and whistled until after dark.



A LITTLE MAIDEN OF THE  
COCOPAHS

Next morning we passed for several hours alternately through jungle-like, river-bottom vegetation, and over bare, stony ridges. About nine o'clock we crossed the low mountain pass, leading our steeds by the bridles, and came presently to the habitation of Papa Laguna, who was standing under the porch of his hut doing nothing, as usual. One hand was stretched to the rafters overhead in order to support comfortably his powerful, barrel-chested body. His sons and grandsons, in cow-punchers' garb, were leading horses hither and thither, or standing around waiting for breakfast. One of them was amusing himself by throwing bits of caked earth at a cat. This animal, with some pigeons, chickens, and nine or ten curs of all sizes, was eating under one of the shelters, and in the midst of them a rather fine-looking Indian girl was mixing dough. A number of children, mostly slightly cross-eyed, were also toddling about, while several girls of ten years or more held young babies in their arms.



LAGUNA

I watched one woman making griddle-cakes of a kind of fine meal. First she rolled and patted the unleavened dough into balls, then pinched and slapped these into very thin disks, which she cooked on a dry iron plate, turning them over a dozen times, and folding them twice at the end. All of the Indians were either too busy or too dignified to pay the slightest attention to Pancho and me, except to say "*buenos dias.*" The little girl, whose picture I had taken on the southward trip, began to cry about something, and old Laguna at once left his orang-utan position under the rafters, and went to comfort her. He seemed very grandfatherly.

We bought a few potatoes, and one large onion from Laguna, and then went on, passing several little cultivated patches belonging to the Indians. We also met two or three middle-aged men out hunting cottontails with bows and arrows.

At the point of the Cocopahs, where we had met the rurales, the rising river had flooded the whole region, so that we had to force our animals to wade. The whole enswamped desert was merry with birds. Teals, ibises, coots, avocets, killdeers, and stilts, in vast numbers, all more or less indifferent toward our presence, were feeding along the shoreline; cormorants, gulls, and terns were noisy and abundant; yellow-headed blackbirds, blue grosbeaks, swallows, and other new arrivals from the tropics, swarmed over the verdure on the flood-plain. Further back from the life-giving Hardy, on the thirsty stretches towards the base of the Cocopahs, the shrivelled herbage gave evidence that the ephemeral desert springtime was fast passing.

We lunched within sight of the Cerro Prieto, and had scarcely renewed our journey when a strange, wild sound of high-pitched singing came down the trail from the northward. A moment later a large burro, with an Indian boy and girl on its back, trotted into sight. Behind them came another burro with a young man seated far back on its

haunches. The three Indians were singing at the tops of their lungs in weird, falsetto voices, and they were dressed as if for a celebration, with red and green cotton cloths bound round their hair, and two red stripes, bordered with narrow lines of yellow, painted across their faces from ear to ear. They barely interrupted their singing to exchange a *buenos dias* as they trotted past, and for a long time the wind brought us snatches of their expressive music.

When we had left the eastern point of the Cocopahs well behind, the wind began to blow strongly from the west, soon increasing to a gale. The sky remained clear, except that a yellow circle of dust-laden air obscured the horizon, and so much fine sand was flying that one had to face to leeward to breathe. Eventually the wind became so strong that the yielding creosote bushes flattened almost against the ground, and I could scarcely sit upon my poor horse, who kept his nose turned away from the blast. All the while the sun was shining brightly, and the storm recalled the description of the dry gale off Point Concepcion in "Three Years Before the Mast." Finally we camped in as sheltered a spot as could be found. The wind howled until midnight, after which it calmed.

A seven hours' march next morning brought us to the first irrigation ditch, at the edge of civilization. After watering the animals here, we passed once more through the wonderful alfalfa fields, filled with fat cattle and round horses that were in such strong contrast to our jaded brutes. Scaup ducks and coots were resting contentedly on one of the ponds, and another was filled with long-legged, wading stilts, a rare sight in their white and sable plumage. Half a dozen roadrunners scurried along the ruts of the highway that led us into Mexicali, which we reached at noon.

R. C. M.

## Some Notes on Book-Plates and on Collecting Them

THE alphabetic use of a book-plate is of course to indicate the ownership of the book in which it appears. The province of the book label is the same but the relation of the two is not unlike that existing between the edition de luxe and the ordinary edition.

Into the book-plate therefore may enter art, science, history, personality, taste and psychology, not to expand the list of items.

The book-plate of a one-time owner of a book, pasted neatly on the inside of its front cover, may easily and justly convert it into an association volume that would be given several lines in any auction catalogue in which it chances to become an item.

Prior to 1438 no bookplates are known to have been used and the earliest one of which collectors have present knowledge is not older than 1470. With the advent of printed books the chained volumes quickly passed and the bookplate obtained instant popularity. Such marks of ownership were naturally influenced if not dominated by heraldry. Persons unable to read could nevertheless easily recognize coats of arms and the heraldic plate obtained a place that it has never entirely lost, up to the present minute.

The identification of certain of the earlier book-plates, upon which the owners' names do not appear, calls for some knowledge of heraldic emblems, charges, nomenclature, and the like.

Idealism in book-plates is, according to present notions, at least approached when they reflect the owner's personality. The soul of the owner ought to shine through the plate. Attempts to introduce personality into bookplates is however





PICTORIAL BOOK-PLATE  
Designed by WILLIAM EDGAR  
FISHER

Jacobean, Chippendale, the Urn, Ribbon and Wreath, influenced by the period furniture, came in sequence.

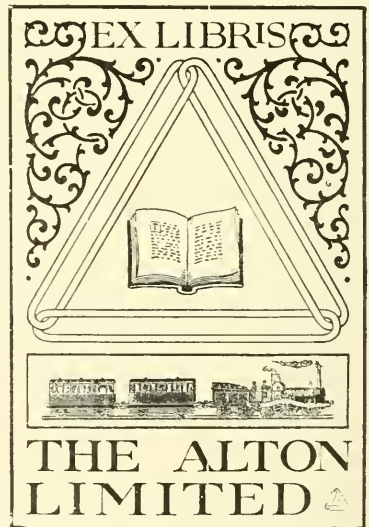
There is to-day a strong tendency toward the crowning of the purely pictorial as a book-plate type, although of course the armorial, architectural, the portrait, the library interior or corner, the landscape plate, the canting plate, and the plate introducing the grotesque and the nude figure all have devotees and defenders.

Ecclesiastical and Masonic book-plates are also to be reckoned with in special classes.

The modern sentiment among bookish people who are authoritative as to book-plates is that a book-plate of the highest

attended with certain difficulties and too often develops a tendency toward overcrowding the design. This fault is generally traceable to the plate owner and not to the artist designer who works under instructions, upon the execution of which depend approval and acceptance.

John Byrne Leicester Warren (Lord de Tabley) in his "Guide to the Study of Book Plates," published in 1880, worked out a book-plate nomenclature, that still serves as a safe and sure guide to book-plate enthusiasts. Early English,



RAIL ROAD BOOK-PLATE

Used in the books contained in the library of "The Alton Limited" trains between Chicago and St. Louis

Designed by FRED. W. GOUDY





PICTORIAL BOOK-PLATE

Designed by the TRIPTYCH DESIGNERS, N. Y.

type and one which approves most closely to idealism whether for an institutional or private owner is one that pays tribute to bookish things. It should be so if it is not always so.

A book-plate which depicts an artillery combat may of course reflect the personality of its owner, particularly if he was a commander in the pictured combat, but lacking the purely bookish element under the enumerated point of view it falls below the first rank as an ex libris design.

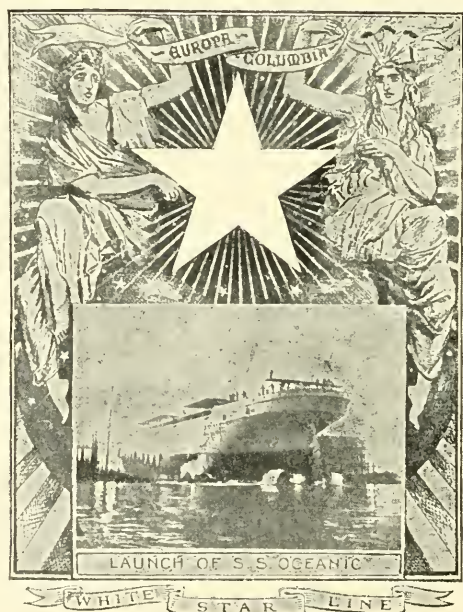
The early plates were cut on copper and they vie with the book illustrations of the period. To-day the book-plate may be lithographed, etched, done in photogravure, halftone, woodcut, line cut, or photographed.

Monotint no longer exercises its limitations but book-plates in polychrome come from many, if not all, of the various processes.

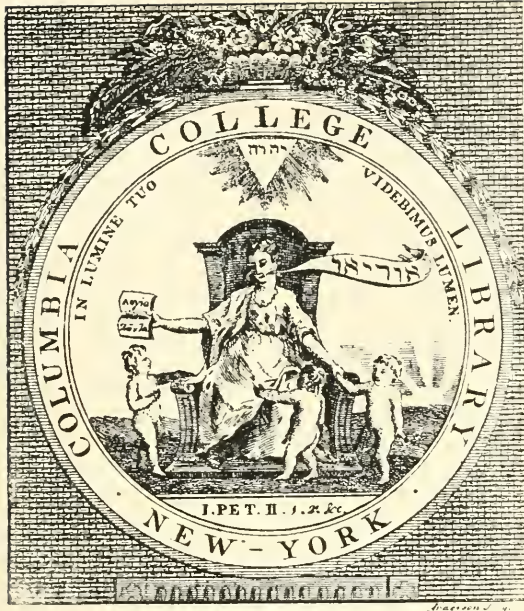
The book-plates of to-day serve the same purpose as when they were first produced to confound the book borrower who failed to return the volume he had borrowed. Nestling unobtrusively in its proper place in the book when closed, a bookplate nevertheless stares accusingly at the man who opens it but who withholds it from its proper place in the owner's library.

In 1820 a Miss Jenkins of Bath, England, became a pioneer book-plate collector and in diverting them from their places as badges of ownership, into collecting objects. The rolling of the ball, once started by her, she found many imitators and the tribe of book-plate collectors has to-day much numerical strength.

A small collection of book-plates is easily kept in an envelope or folder, but once it passes the envelope stage the



BOOK-PLATE USED IN THE LIBRARY OF THE S. S. OCEANIC  
 Designed by LINLEY SAMBOURNE, one of the Artists of Punch. The original  
 is in photogravure.



EARLY COLLEGE BOOK-PLATE

Designed by DR. ALEXANDER ANDERSON

question of arrangement becomes vital. Such a collection as that bequeathed to the British Museum by the late Augustus W. Franks, requires some proper method of arrangement to be really useful, otherwise the finding of a desired plate in it becomes painfully like unto the proverbial search for a needle in a haystack.

Pasting the plates in a scrap-book certainly secures permanence but such a method utterly lacks flexibility.

The individual mount of unobtrusive color is now regarded as standard. By means of it a newly acquired plate may be instantly placed in any grouping and an individual plate may be removed for display or examination and returned at pleasure without disturbance or mutilation of any kind.



ENGLISH STENCILLED "JOINT" BOOK-PLATE  
Designed by GEORGE R. RIGBY

The individual mount again of well selected color, offers a pleasing setting for the mounted plate and on the back of the mount may be placed any desired data as to engraver, when and how acquired. Temporary grouping as to style, period, engraver, locality or any other idea is thus easily possible and a subsequent return to any other classification is easily accomplished.

Henry Blackwell, who has long been an enthusiastic collector, has used the individual mount for many years in his collection and is thus

enabled to group the plates according to his own sweet will.

Much literature relating to book-plates has made its appearance and its bibliography constantly grows.

For an all-round survey of the subject of book-plates of this country there is much to be said in favor of *American Book Plates* by Charles Dexter Allen. W. J. Hardy has produced a highly entertaining volume on *Book Plates from the English standpoint*, and *English Book Plates, Ancient and Modern* have likewise been treated by Egerton Castle.





INSTITUTIONAL BOOK-PLATE  
Designed by PETER RUSHTON MAVERICK



*Ex Libris*

W. G. Bowdoin

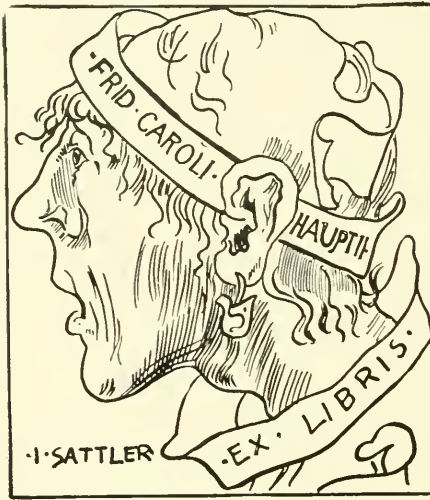
ALLEGORIC BOOK-PLATE

Introducing Pan and the youthful Bacchus Original cut on copper



Walter Hamilton has specialized on French Book Plates, and Karl Emich Count zu Leiningen-Westerburg has written exhaustively and with full knowledge upon German Book Plates. Norna Labouchere has produced an illustrated handbook for collectors and book-lovers upon Ladies' Book Plates, while H. W. Fincham devotes his large and well illustrated volume to The Artists and Engravers of British and American Book Plates.

Some of the more recently published items in the book-plate field are as follows:—Book Plates of Princeton and Princetonians by Clifford Nickels Carver of Brooklyn,



GERMAN BOOK-PLATE

Designed and Lithographed by JOSEPH SATTLER

N. Y., who also produced a Descriptive Checklist of Book Plates Engraved by A. N. Macdonald, Book Plates by Winward Prescott. Some American College Book Plates, by Harry Parker Ward, Indiana Book Plates, by Esther Griffin White, Concerning Book Plates by Zella Allen Dixson, Some Book Plates by William Kent Pratt, Lincolniana Book Plates and Collections by H. Alfred Fowler, and Theatrical

Book Plates by A. Winthrop Pope.

The charges of vandalism that have been made against book-plate collectors may have some warrant since "there is no flock, however watched and tended but one black sheep is there"; but for the most part the collector is a book lover and as such is not likely to mutilate or kill a book to obtain its contained plate. He is far more likely to sympathize with what someone has written of bookplates as follows:—"They stand like sentinels who have perished at the post of

duty and are to be respected for their fidelity whereon idle curiosity may gaze with lackluster eye" and to conserve and preserve the book with its plate.

A deal of pathos enters into certain of the inscriptions that find places on book-plates. One such follows:

"If any one should borrow me,  
Pray keep me clean,  
For I am not like linen cloth  
That can be washed again."

Many libraries have established book-plate collections and any one can understand the excuse for such action if indeed excuse is needed, when it is remembered that such artists as Durer, Holbein, Hogarth, Bartolozzi, William M. Thackeray, Bewick, and a long train of lesser lights, have designed them.

Among the modern engravers of book-plates may be mentioned E. D. French, Sidney L. Smith, J. W. Spencely, Timothy Cole, C. W. Sherborn, D. Y. Cameron, Gleason White, Edmund H. New, Walter Crane, Bertha Gorst, Phil May, A. N. MacDonald, Ralph M. Pearson, and Kate Greenaway.

Among the Brooklyn designers of book-plates are Walter M. Aikman, Hugh and Margaret Eaton, Allen Lewis, Louis J. Rhead and Wilbur Macy Stone (once a Brooklynite).

Brooklynite owners of book-plates include Don C. Seitz, Newell Dwight Hillis, the late Lowell M. Palmer, Frederick Willis Davis, Clifford Nickels Carver, George F. Allison, A. L. Stearns, and Nathan Thomas Beers.

Among the Presidential plates that of Mr. Roosevelt is armorial. William M. Taft uses a bookplate of the pictorial class. On it appears Professor Taft's ancestral home, the seal of the government, the seals of justice, a book of law, and the seal of Yale University. President Wilson's plate

is characterized by simplicity. Amid a shelf full of used books appears his signature upon a scroll and this inscription:

“Counsel and Light,  
Knowledge with Vision,  
And Strength and Life and  
Pleasure withal.”

The Brooklyn Museum has a collection of these “dead leaves” of M. Henri Bouchot, the “unconsidered trifles” of another writer, but which to those who know, signify infinitely more than that. It is proposed to add to this collection engraved and other plates giving a deserved place to the designs of American and local artists.

Plate owners who may be willing to present impressions of their ex libris will find the Museum highly appreciative and book-plates thus presented will add to the highly interesting as well as academic museum collection.

W. G. B.



ORNAMENTAL LABEL BOOK-PLATE  
Discovered by WALTER R. BENJAMIN, New York

## Lessing's Essay on Laocoön and its Influence on the Criticism of Art and Literature<sup>1</sup>

**I**T was in the year 1506 that some Roman masons excavating the foundations of a house over the ruins of the Baths of Titus, uncovered the first group of antique statuary which human eyes had looked upon since the time of the German invasions. In that city of Rome, which now counts its antiques by the thousands, there had been, half a century before this date, in the middle of the fifteenth century, only six statues above the soil.

The study of the Antique might be compared to a lamp which had flickered for a moment in the thirteenth century about the Greco-Roman sarcophagi of Pisa, but which did not begin to burn with steady flame till a century and a half after the celebrated pulpit of Nicolò, still in the Baptistery of that city. Then, in the fifteenth century, it was in Padua and Florence, with the names of Squarcione and Ghiberti. The great Lorenzo Medici founded in Florence, shortly before 1500, that Garden of St. Mark's for sculptor's studies, in which, also just before that date, the youthful Michael Angelo made his first essay in the copy of an ancient mask and his first success in the statue of a cupid sold as antique work to a cardinal in Rome. But during this first century of the Renaissance, the zeal in antiquarian study was not accompanied by excavations. These would have given no results in Padua or Florence. This zeal was expended on the few pieces which chance discovery in Northern and Central Italy provided.

Not till after 1500, with the accession in 1503 of that Pope Julius II, who gave us the frescoes of Michael Angelo

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<sup>1</sup> A lecture delivered at the Brooklyn Museum on November 15, 1913.

and of Raphael, did the antiquarian studies, so mightily furthered by these two artists take root upon that soil where every spade stroke might lay bare to view a statue. But the first discovery of all was also to be the most memorable.

The son of the sculptor Giuliano di San Gallo has described in a letter which has come down to us, how his father, summoned from breakfast with Michael Angelo, hastened with him to the spot where the group was still lying embedded in the earth and how Michael Angelo at the first glance said: "That is the Laocoön of which Pliny speaks." The passage in Pliny is one of those which enumerates the celebrated works of art in Rome and after mentioning a number goes on as follows: "Beyond these there are not many sculptors of high repute, for in the case of several works of very great excellence the number of the artists engaged has proved a considerable obstacle to the fame of each. Such is the case with Laocoön, for example, in the palace of the Emperor Titus, a work that may be looked upon as preferable to any other production of painting or of statuary. It is sculptured from a single block, both the main figure and the children and the serpents with their marvelous folds. This group was made in concert by the most eminent artists, Agesander, Polydorus and Athendorus, natives of Rhodes." Thus the testimony of Roman Antiquity that the group was even then esteemed superior to all other statuary, was added to the surprising merit of the work itself, which harmonized moreover in its forcible development of muscular and anatomic detail with the well known taste of Michael Angelo who set the fashions for his time. And finally the subject of the group appealed in a remarkable degree to the ruling Italian enthusiasm of the day for the Latin literature and its greatest poet, Virgil.

The story of Laocoön is a famous episode in the Second Book of Virgil's *Aeneid*. It occurs just before the admission by the Trojans within their city of the wooden horse, which apparently left by the Greeks on their pretended



abandonment of the siege, as an offering to the gods, really contained the warriors who were to open the gates of the city to their countrymen. Laocoön, the priest of Apollo, forbade his countrymen to admit the wooden horse within the walls of Troy. He was therefore destroyed by the gods who had resolved on the destruction of the city. "Two serpents with orbs immense bear along the sea and with equal motion shoot forward to the shore—their breasts erect and blood red crests tower above the waves. A loud noise is made by the briny ocean foaming and now they reach the shore—their eyes suffused with fire and blood, and with quivering tongues they lick their hissing mouths. Straightway they turn toward Laocoön and first with close embrace twine around the little bodies of his sons, and next they seize him also hastening with arms to the relief. They bind him fast in mighty folds, grasping him twice round the middle, twice winding their scaly bodies round his neck and towering high above his head. He strains with his hands to tear asunder their knotted coils, while his fillets are stained with venom and with blood—the while he raises horrid clamor to the stars—such bellowing as when a bull has fled from the altar and eluded with his neck the missing axe." <sup>2</sup>

Now since the year 1300 and the time of Dante, Virgil had been worshipped in Italy almost as a Christian saint. He appears in fact as Dante's leader in the *Purgatorio*, and it will exhibit at once the importance attached to the discovery of the group and the infancy of excavating discoveries, to note that a Papal bull still on file in the Library of the Vatican, assigned to the fortunate discoverer a life annuity descending even to his children. The Roman treasury could not long have sustained a scale of rewards for excavated statues remotely approaching this generosity.

Pope Julius II was then founding a studio garden for sculptors' studies in rivalry with that of St. Mark's in Flor-

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<sup>2</sup> From the translation by Buckley.

ence, and before his death this garden of the Belvedere, adjoining the Vatican, contained, besides the Laocoön, the Apollo Belvedere and the Belvedere Torso of Hercules, besides other works of lesser note. Leo X added the Sleeping Ariadne and the colossal statues of the Nile and Tiber. Paul III added the celebrated so-called Antinoüs, really a Mercury. This Pope, in whose pontificate was painted the "Last Judgment" of Michael Angelo, founded a rival collection in the court of the Farnese Palace which he built. Its treasures were mostly from the Baths of Caracalla, among them the Farnese Bull, the Farnese Flora and the Farnese Hercules, now the leading pieces of the Naples Museum. But with the Pope's death in 1549, the antiquarian enthusiasm which is illustrated by these papal collections disappeared. It gave place to that religious zeal which sprang up in the Catholic countries as the counterpart and rival of the Reformation.

As early as 1521, immediately after the death of Raphael and of Leo X, Pope Adrian VI had locked up the garden of the Belvedere and threatened to tear down Michael Angelo's frescoes on the ceiling of the Sistine Chapel on account of their representations of the nude figure. This Pope reigned, however, only three years, but thirty years later these anti-artistic tendencies gained the upper hand in Rome and ruled there until the beginning of the eighteenth century and the accession of Clement XI, uncle of Cardinal Albani, the patron of Winckelmann.

The point to be noted then is this, that on account of the stoppage of the excavations after the death of Paul III (1549), the Belvedere Collection remained for 250 years the only one, excepting the Farnese Collection, remotely approaching the conception of a modern museum, and that in the middle of the eighteenth century the Laocoön was still the most celebrated antique in the world; more dramatic than the Apollo Belvedere, which it so far surpassed in execution, and not less learned than the Torso Belvedere, which

it so far surpassed in preservation. Neither the museums of Paris, London, Munich, Florence or Naples had been even dreamed of. The Elgin marbles were still unknown and still hidden on the then unknown Parthenon. The Milo Venus was still sleeping on her native island.

Moreover each succeeding century had found in the Laocoön the reflex of its peculiar tastes. With the sixteenth century and Michael Angelo it had found favor for its muscular development. With the seventeenth century and Bernini, it had found favor for its dramatic violence of action. With the eighteenth century, it had found favor for its pathetic character and minuteness of realistic detail; and now by a singular union of different tendencies it became the most renowned example of Winckelmann's ideal of repose.

This first and greatest of Europe's antiquarians made his first appearance in letters just after the middle of the eighteenth century—in the year 1755. In Winckelmann's maiden effort, the Dresden pamphlet on "The Imitation of the Ancient Greeks," the group of the Laocoön served throughout as the standard of appeal, it was indeed the first antique work which Winckelmann ever attempted to describe. I quote from this pamphlet as follows: "The self-contained and noble soul which the figures of the Greeks exhibit shows itself in the face of Laocoön and not only there. The agony which we discover in all the muscles and sinews of the figure and which we might perceive, even without other indications, simply by the painful contraction of the body, is, notwithstanding, expressed without violence either of facial expression or of attitude. Laocoön raises no horrid clamor as Virgil makes him in the poem. The opening of the mouth does not allow it; scarcely even do we hear his stifled sighs. The agony of the body and greatness of the soul are in equilibrium throughout the composition. Laocoön suffers, his misery enters into our very soul; but we wish to endure our misery as he endures his. The treat-

ment of so grand a subject far surpasses the capacities of purely naturalistic studies. The artist must have himself possessed the strength of spirit which he stamped upon his marble. Greek artists were philosophers as well. Wisdom reached out her hand to art and breathed into her figures a soul beyond the common clay. In Laocoön more lies concealed than the eye discovers, and the mind of the master was far greater even than his work."

Thus, on a sudden, the work which had been celebrated for the force of its expression became celebrated for its self-restraint; the work which had attracted by its pathetic tendencies became attractive for its heroic grandeur. Renowned for its fidelity of realistic detail it became renowned for its triumph over nature. Famous for its action, it became famous for its repose. Always the most celebrated of the antique works it had become united with the name and the fame of Winckelmann; and now once more it was destined to be the starting point of still farther art discoveries; the symbol in life and the tombstone in death (for he had no other) of Gotthold Ephraim Lessing.

Lessing was born in 1729 at Kamenz in Saxony, and was descended from a line of worthy and hard-studying Lutheran pastors. He lived from boyhood in the atmosphere of serious intellectual interests and of trained intellectual effort. Saxony had been a garden when the Prussians plains, where Winckelmann was born, were a wilderness; Saxony had given emperors to Germany, when those plains of Prussia, the home of Winckelmann, were still inhabited by barbaric Slavs. Saxony had not yet yielded to other portions of Germany that advantage which natural endowments and historic precedence bestowed. Such as it was, the culture of the time at its best was the culture of the youthful Lessing. He passed a studious boyhood under the direction of his learned father in Kamenz, and a studious youth under the sternly organized and highly trained instructors of the "Prince's School" in Meissen, which had been the best grammar school



in Germany since the time of Luther and of the Reformation. At the age of eighteen he had written a play, received with storms of applause on the stage of his University town of Leipsic. At the age of twenty, he was an active press writer in Berlin. From the year 1748, when he began living in the Prussian capital, dates, with the peace of Aix-la-Chapelle, the time when Frederick the Great was without dispute the leading sovereign of Germany. For the next twelve years Lessing was mainly in Berlin and after this twelve years, for the following five years, he was in Breslau, the capital of Silesia, as private secretary to General Tauenzien, the military Governor of Silesia, the province just conquered by Frederick. In this office it was his duty in 1763 to proclaim the peace of Hubertsburg, closing the Seven Years War, by which the united powers of Europe, viz., Russia, France, Austria, and Saxony, acknowledged themselves unable to shake the foundations of the Prussian power.

This connection of Lessing with the reign of Frederick the Great enables us to picture the culture by which he was surrounded and which he overthrew, for no trait of this German sovereign is so well known as his contempt for the German language and the German literature. So entirely was the French language and literature in the ascendant that Voltaire wrote from Berlin shortly after Lessing came there: "I find myself here in France, the German language is spoken only by soldiers and by horses." This attitude of Frederick toward French culture needs no apology, for there had been in Germany no other. He himself said: "We shall yet have our classic authors. Our neighbors will yet learn German. The German nation is not wanting in genius, but was kept back by circumstances from soaring upwards at the same time with its neighbors." But all unknown to Frederick, while the grenadiers of Prussia were trampling through tears and blood and over ashes to the foundation of modern Germany, this prophecy was already in fulfillment by the pen of Lessing.



In Berlin he had produced in his play of Miss Sarah Sampson, and in Breslau with his play of Minna von Barnhelm, the first tragedy and the first comedy founded on contemporary domestic life ever written by a German, and one year after returning from Breslau to Berlin, that is in 1766, appeared the Essay on Laocoön, which Lord Macaulay, in his Essay upon Addison, has pronounced the greatest critical production of all modern literature.

Lessing's Laocoön appeared two years after Winkelmann's History of Ancient Art, but had been finished in the main before its publication. Its conception dated from Winckelmann's Dresden pamphlet on the "Imitation of the Greeks," and was based upon that very passage of the pamphlet which has been quoted. It will be remembered that this passage contains a reference to Virgil, implying that his conception of Laocoön's sufferings was inferior in heroism to that of the sculptors of the group. "Laocoön raises no horrid clamor to the stars as Virgil makes him in the poem." On this sentence Lessing hinged his essay.

The essay begins by proving that in Greek poetry and tragedy free vent is given to cries of woe and agony. In Homer the warriors, and even Mars, cry aloud when they are wounded. In one tragedy of Sophocles an entire act is taken up with the cries of the hero, abandoned on a lonely island and suffering from a wounded foot. Therefore, says Lessing, Laocoön's great soul is not the reason for the suppression of his cries, for the Greeks had no unnatural and impossible ideals of heroism. But in art they had an ideal of beauty. The Thebans, for instance, had a law forbidding caricature and commanding the artists to make their statues more beautiful than the model. Although a breach in the walls of the city was made to admit the victor in the Olympic Games at the first triumph; only after three victories, that is after twelve years, was he allowed a portrait statue. The objection to portraiture was thus marked because it subordinates beauty to reality. Because passion or violence distort

the features and the flow of curving lines in the body, therefore they are suppressed in Greek statues. With the poets Jupiter casts his thunderbolt in anger, with the sculptors he holds the bolt with serious and earnest mien. Timanthes, a Greek painter, in his sacrifice of Iphigenia, turned the face of the father away from the spectators because his grief must have otherwise made it a disagreeable object. And so in Laocoön, the open mouth would be displeasing and therefore it is nearly closed. Thus the Greeks had no unreal ideal of heroism in suffering but they refused in statuary to depart from beauty.

The essay next takes up the objection naturally raised by modern feeling that truth and natural expression may be an artistic merit without reference to beauty.

The realm of art in modern times has greatly enlarged, it may be said. Its imitations now extend over the whole field of visible nature, of which beauty forms the smallest part. Truth and faithful expression are the highest laws of art. As nature always sacrifices beauty to higher ends, so should the artist subordinate beauty to his general purpose and pursue it no further than truthful expression may allow.

But, says Lessing, "The sculptor and painter can represent only a single moment of an action or story, unlike the poet, who can follow it throughout. Therefore the arts of design must choose *the most fertile*, that is the most effective moment of the action, and this moment will not be the highest stage or the final stage of the action, will not be its supreme moment, because then our imagination finds nothing it can feed upon. If we see Laocoön sighing we imagine that he will shriek, but if we see him shriek we can only imagine a moment following of lesser sympathetic power, for instance that he will be groaning or be dead. Since the effect on our imagination is what the work of art attempts, it must not cripple the imagination by leaving nothing to its peculiarly intensifying powers. Here then is the first de-

cisive blow against the modern craze for truth to nature as the sole condition of success in art; another follows.

Since the sculptor represents only a single moment, a moment must not be chosen of which the continuance would do violence to our sympathies and our natural instincts of the fitting. Thus although heroism does not forbid the cries of Laocoön, it does forbid cries without intermission; to represent an unintermitted crying out would degrade the work by an appearance of childish peevishness; therefore the moment is chosen when Laocoön sighs, which we may imagine to continue without despising him. All phenomena whose nature it is suddenly to break out and suddenly to disappear, which can remain as they are but for a moment—all such phenomena, whether agreeable or disagreeable, acquire through the perpetuity conferred on them by art such an unnatural appearance that the impression they produce becomes weaker with each observation, until the whole subject at length wearies or disgusts us.

This choice of the fertile, and non-transitory moment finds illustration, for instance, outside of Laocoön, in the pictures by the Greek Timomachus of the raging Ajax and the child murdering Medea. Medea was represented by Timomachus, not as murdering her children, but in the moment when jealousy and maternal love are still in conflict in her soul. Ajax does not rage among the herds, but the moment has been chosen in the picture, when sated with slaughter, and exhausted with fury, he meditates self-destruction.

Lessing next contrasts the description of the poet, and finds that he is bound by none of the considerations which have controlled the sculptor. Beauty is not of itself an object to the poet because we cannot see it in the poem and therefore cannot be offended by its absence. Or he may so interest us in his hero that we entirely forget the lack of beauty; least of all in matters where sight is only indirectly concerned, need he give attention to appearance. Who will

stop to think, when Virgil describes the clamorous shrieks of Laocoön, that an ugly open mouth gives vent to them; it is sufficient if the line "he raises horrid clamor to the stars" makes a fine impression on the ear. Even supposing the impression of any single trait be disagreeable, this disagreeable feeling is modified by that which comes before or is weakened by what comes after; since the poet continually passes from one moment to another, unlike the sculptor who represents a single moment. We know Laocoön, not only as the clamorous sufferer, we know him also as the loving father, the prudent patriot. His outcries do not reveal his character but his suffering. Thus the deviations of the poet from the statuary group grow out of the nature of his art, which, in fact, requires him to depict Laocoön's suffering by relating that he cries. So too with other deviations of the sculptor from the poet, we find them involved in the respective limitations of their respective arts. With Virgil the serpents raise their heads high above the father and the sons, which in marble sculpture would be inadmissible. With Virgil the priest Laocoön is clothed in his official robes, with the sculptor only the muscles of the body can show the sufferings which the serpents cause. Even the priestly fillet of the brow must be left away that this most expressive portion of the face may have effect upon the eye. With Virgil the serpents wind twice around the body and twice around the neck of Laocoön; with the sculptor the serpents must confine only the lower limbs of the father and the sons, in order that the arms and body muscles may have room for play.

I close this analysis of the essay at the point where it leaves the Laocoön group to illustrate the existence of the same mutually exclusive limitations throughout the whole range of literary and formative art.

The literary scope of Lessing's essay is best described by its influence on contemporary writers. In the autobiography which Goethe wrote at sixty years of age, he describes through thirty pages the chaos of poetic theories



by which, as youthful poet, he found himself oppressed in Leipzig, and the light falling suddenly upon his groping footsteps as the Laocoön of Lessing fell into his hands. Lessing felled with one blow the whole descriptive poetry of his time, of which Thomson's "Seasons" is the most illustrious example. The argument that literary art, because it describes consecutively, must therefore represent by transitory action, was a two-edged sword directed at once against painting in literature and against literature in painting. Painting we understand in the sense in which Lessing uses throughout his essay the word *Malerei*, as including both arts of design, painting and sculpture, in opposition to literary art. Thus the subordination of the antique monuments to the Latin poets, and the use of the monuments to explain these poets was proven to be erroneous by still another path from that which Winckelmann had chosen.

In 1747, an English author, Spence, had published a work, called "Polymetis" using the antique monuments as explanations of the Latin authors. Lessing refuted these examples in detail from the standpoint that literature and art must follow different paths. About the same date a celebrated French author, Count Caylus, had proposed a series of pictures based upon episodes from Homer. Lessing exhibited in detail the unfitness for each episode chosen for pictorial representation and demonstrated that this unfitness was proof of the artistic greatness of the poet. Caylus proposed for instance, as subject for a picture, the astonishment of the Trojan greybeards over Helen's beauty. Lessing showed that the artist was bound on the one hand to depict this beauty itself, without detracting from its effect by laying the stress of his art on the subordinate figures of the old men, but that Homer on the other hand was bound to represent this beauty by its effect and not by word description falling idly on the ear.

The Laocoön essay was thus the first critical defense of Homer from the ruling misconceptions of the eighteenth



century, the first critical proclamation of Homer's artistic greatness and superiority, now on all hands recognized, and recognized in consequence of Lessing's essay.

Not only did Lessing thus demonstrate the emptiness and ignorance of the ruling French criticism of the time, he also overthrew in this essay the ruling admiration for the French poets of the eighteenth century as creative artists. As against the tragedies of Voltaire the Greek Sophocles was held up as the standard by which to judge Voltaire's faults and it was Sophocles who had been habitually used by French criticism as a foil for what the eighteenth century had considered its superior poetic art.

From a literary point of view the essay was therefore in two ways of epoch-making significance. First, it marked out the path by which the great German writers, Goethe and Schiller at the head, were to reach their fame. Second, it raised the Greek literature to its due appreciation by *critical* demonstration of its superior art.

From an artistic point of view the essay was also doubly significant. First, it gave a critical reason *why* the eighteenth century art was inferior in its passionate extravagance and literary sentimentality to the Greek repose; thus it laid bare the path for modern art, on which few modern artists yet have trodden, to apply the eternal principles of ancient art without external imitation. Second, it vindicated for the reflexion and the reason of the ancient artists that which Winckelmann had explained solely from their exaltation and their ideality.

And now in narrowing once more our point of view to the essay as it affects the appreciation and understanding of ancient art, we must seize upon Lessing's conception of *the fertile moment*, that is of the retarded action and suppressed emotion, as being that of overwhelming importance. This point is the key of the essay. For the argument that the Greek ideal of beauty forbade violent emotion in the statues might be considered only another formula for what Winckel-

mann called the ideal of repose. At all events it expresses the same fact. So too, the arguments based upon the special differences of the Laocoön Group from the description of the poet, demonstrate the independence of sculpture and painting from literary conceptions and literary traits, but they are not positive in their results. They state what should not be, and not what should be. But the conception of *the fertile moment* has a universality of application and validity, beyond that of any other canon which the critic can apply in art.

The conception of repose as an ideal of itself must always remain peculiar to the Greeks, but the conception of repose as basis of the fertile moment, has no reference to the peculiar culture of the Greeks, as distinguished from the culture of other epochs. It will explain the basis of Raphael's art as well as that of Phidias and will serve as a critical standard against much of nineteenth century painting no less than against eighteenth century sculpture. And it is finally the meeting point of that separation between pictorial and literary art, which it was the mission of the essay to establish. It is the conception of the fertile moment which require both the sculptor and the poet, both the painter and the novelist, to suggest rather than to depict, to imply rather than describe, to involve conclusions rather than to state them; and in either art only the means of effecting this are different, but the principle is the same. Virgil, for instance, does not describe the sufferings of Laocoön; he leaves our imagination to conceive them from the description of the cries, thus the capacity of our own imagination becomes the measure of the poet's greatness and the measure of an effect which no word painting could achieve, and which word painting would immeasurably weaken; while Laocoön in sculpture presents suffering to the eye, therefore the sculptor must present it only in such degree that we can imagine ourselves an infinity beyond that which he represents.

In his own essay Lessing has given a most remarkable example of the principle of reticence and of repression; not a single sentence does it contain on the inner meaning of Laocoön. This is a matter which must be left to the spectator; words cannot give it, scarcely should words suggest it; but words may show how Lessing's own life was a horrid counterpart to its suggestion, that Lessing was himself Laocoön.

In the year 1766, when the essay appeared, Lessing was thirty-seven years of age; he had proved himself the critical equal and rival of Wickelmann, the leading antiquarian of Europe, and had added an essential element lacking to his conception of ancient art. He was confessedly the critical superior of Voltaire and Rousseau. He, a German, had written a play received with such applause in Paris that it returned to Germany in French translation.

So far his life had been a struggle with the adverse fortune which struggling genius must expect to meet and which struggling genius is expected, as a matter of course, to overcome. In Leipzig he had been summoned as a youth of eighteen from the success of his first play to penal solitude at home for association with the theater. On returning to his University after six months of this penance, he was involved in debt by the failure of friends to meet obligations for which he had become security. The creditors drove him to secret flight, first from Leipzig, then from Wittenberg, and thus he arrived at the age of nineteen in Berlin, in such poverty that he had not even presentable clothes in which to seek an employment. A poor Bohemian shared his food and shelter with him and for this association with a reputed free-thinker, his parents refused him clothes in which he might make application for employment. When these were obtained, they disgraced him with his employers by letters of inquiry as to supposed disreputable associates. Having in due time satisfied themselves as to their son's moral char-

acter, they absorbed his small savings for the schooling of nine younger and commonplace brothers.

The criticisms which started the German literature on the path to greatness appeared in newspapers which paid just enough for them to keep him alive for writing more, and thus it came that at the age of thirty-one he accepted the post in Breslau under Tauenzien of which we have already spoken. Five years of this precious life were thus spent in the turmoil of camp life and the monotonous distractions of business details, when the prospects of a salaried position was offered. The Royal Librarian of Berlin died in 1765, and Lessing returned thither on this account, since influential friends, and among them the most intimate associates of Frederick, endeavored to procure him the position. Frederick offered it however to Winckelmann, who accepted it in August, but refused it again in October, when the King drew back from the offer of two thousand dollars he had at first held out.

Now, in the spring of 1766, Lessing published his great essay with the view of securing by it this position. The duties of Antiquarian and charge of the Royal Collections were combined with those of Librarian; and in both respects he was the fittest man in Germany. But Frederick again rejected him, choosing a Frenchman who was notoriously unfit for the position. Some fourteen years before, Lessing had been charged by Voltaire with stealing his MS. of the "Life of Louis XIV.," which had been loaned to Lessing by Voltaire's secretary, and which on leaving Berlin for a visit to Wittenberg, Lessing had forgotten to return. Voltaire had accused him to Frederick of theft with the purpose of selling a German translation and publishing the French MS. for his own emolument. The lack of copyright among the German states would have made such action on Lessing's part a possibility, but neither his probity nor his direct return of the book could secure him with the King from the reputation of being a doubtful character and this ruined the later career



of Lessing. Fourteen years later the memory of the accusation remained in Frederick's mind.

Lessing left Berlin almost broken hearted. He was obliged to sell his library, the only wealth he had acquired in Breslau, in order to assume a position offered him in Hamburg, that of dramatic critic. *From Lessing's Hamburg Dramaturgy, (Die Hamburgische Dramaturgie) dates the introduction of Shakespeare studies into Germany.* But the salary promised was not paid and he was involved in debt by a publishing enterprise through which he endeavored to repair this deficiency. After three years of pecuniary struggle, which brings us to the year 1770, he accepted from Charles of Brunswick the post of librarian in Wolfenbüttel near Brunswick. The salary of \$600 was insufficient to relieve him from the debts incurred in Hamburg, or rather he was obliged to make new ones in order to repay them. To this burden was added the debts of his father, which he assumed on his father's death in 1771.

In this year, at the age of forty-two, he was betrothed to a widow lady of Hamburg named Eva König, but for six years he waited for an addition to his salary, promised at the beginning of his betrothal, which would enable him to marry. His tragedy of Emilia Galotti, which was published shortly after coming to Wolfenbüttel, was a bitter though disguised attack on the petty despotic governments of Germany, for which the Duke of Brunswick never forgave him, and thus took his revenge. Meanwhile malaria, solitude, heart-ache, hope deferred, and debt, broke down the health of Lessing. The author of Laocoön was indeed enabled before he died, to behold the group he had learned to understand so well, but only at the moment when after five years of separation from his intended bride he had made the journey to Vienna in order to take her to his home. He met here the youngest prince of the House of Brunswick, who insisted that Lessing should accompany him on a trip to Italy. Lessing was obliged to comply and leave his intended



bride, lest his standing with the Brunswick court and therefore with his support should be endangered. But the eight months in Italy which the antiquarian should have spent in quiet studies, were dissipated in the fitful pleasure excursions and reception ceremonies of the Prince. Lessing returned to Germany to seek in a congenial marriage the domestic happiness thus far in life denied him, only to become husband and widower within the year.

His greatest play, "Nathan the Wise," written after this bereavement was received with a storm of theologian abuse. Three years more of broken spirit, and painful disease, closed the struggle with the coiling serpents of his destiny.

"Thus in Laocoön, the horror of a moment grew to be the fate of interminable ages; a type of the long fierce struggle of man involved in the knotty entanglements of error and of evil; and the strange calmness of the sculptor's art diffused throughout this bitter strife reminds us of the raging sea made calm by its immensity, or the tumult of Niagara which ceases to be tumult because it lasts forever."

These are the words of Nathaniel Hawthorne and they are quoted from the "Marble Faun," but words like these never found expression in the simple antique nature of Gotthold Ephraim Lessing; they express the inner meaning of Laocoön, but its spirit is not the spirit of the Antique Art.

The sentiment of Laocoön, which Hawthorne has so ably characterized, is not the sentiment of Greek Art. It is the very antipodes of Greek feeling which found expression here. Works there are, even these dating after the close of Greek History and from the period of art decadence, which deal with human suffering but not one other in a spirit even remotely approaching this terrific symbolism.

It was reserved for Antiquity to demonstrate by the contrast of this one unique creation, the deeply moral purpose of its ideals in general and to demonstrate that it chose them consciously.

For in Laocoön the suppression of violence and of emotion, are merely technical and external and Lessing struck the right note in refusing to find here the heroic nobility which Winckelmann's enthusiasm for this quality in Greek art in general led him to discover also in Laocoön.

If Laocoön does not raise his horrid clamors to the stars it is simply because he is about to, and because our imagination can seize upon them in advance with ten-fold power of reality. But through this very violence of purpose, so foreign to the nature of the Greek art in general, Lessing was able to demonstrate the artistic value of "the fertile moment" as he never could have done from a reposeful subject. With the antique ideals in general the repose of treatment is so intimately connected with the repose of ideal as regards the subject matter, that it is impossible sharply and distinctly to separate the two. In the conception of the Bacchus or Apollo, the most analytic minds can scarcely separate the mythic ideal from the artist's treatment. Therefore, in the group nearest of all antiques to modern feeling, Lessing was best able to define the element in which it still remained antique—and to add to the standpoint of Winckelmann, that of the noble simplicity and quiet grandeur of the antique—an appreciation of that artistic and technical motive of repose which also inspires every antique work.<sup>3</sup>

W. H. G.

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<sup>3</sup> This lecture on Lessing probably needs no appendix aside from a tribute to Stahr's "Life of Lessing" as to personal details, and possibly some reference to the rather inadequate or deficient quality of Stahr's work as regards the particular object of the Laocoön essay.

## MUSEUM NOTES

The Desert Life Group, described in this issue of the Quarterly, was the last exhibit conceived and carried part way towards completion by the late Edward L. Morris, Curator of the Department of Natural Science until his death in 1913. During his field work in Arizona, Mr. Morris was assisted by Mrs. Morris, and by Antonio Miranda who also prepared and installed all of the groundwork and vegetation in the exhibit. H. B. Tschudy is responsible for the painted background, and in part for the composition of the group. The animals were collected by R. C. Murphy, Curator of Natural Science, and R. H. Rockwell, Taxidermist. Mr. Rockwell mounted the antelopes, birds, and other creatures, and the entire group was assembled under the direction of Mr. Murphy, in substantial accordance with Mr. Morris's original plan.

## THE TOMB OF NAKHT AT THEBES

The Museum Quarterly of March, 1914, contained an article on the Brooklyn Museum Egyptian collections which was prefaced by a general account of the literature of Egyptology. This account might serve as a useful introduction to the volume under review, as explaining the sequence and evolution of Egyptological studies in general. Suffice it to say here that the monumental folios of Champollion, Rosellini, Lepsius and Mariette, and the exhaustive works of Wilkinson, Brugseh, Maspero and their later followers, have been succeeded in more recent years by a vast number of special publications devoted in many cases to the individual excavations of a single year or of a special expedition, and devoted in other cases, like the one before us, to a single monument or a single tomb.

It is apparently the inevitable destiny of such later publications to appeal only to the interests of the specialist, and to be limited in matter and scope accordingly. To describe Egyptian religion in such a way as to appeal to popular comprehension, or to explain the Egyptian ideas of death and immortality, would appear to be foreign to the character and purpose of such a specialist publication, and wholly impossible in view both of its necessarily limited scope and its naturally limited dimensions. In spite of such difficulties the remarkable genius, and the genial outlook of Norman De Garis Davies have enabled him to achieve the astonishing feat of writing a learned and competent text for specialists on the Tomb of Nakht at Thebes, and to adorn this text with the most touching, pathetic and sympathetic account of the ancient Egyptian's ideas of immortality which has ever appeared in print. Neither in the pages of Maspero, Hermann, Petrie, or even of Breasted, has its like appeared. Many will be charmed with the splendid color plates, the careful and exact descriptions, the hieroglyphic learning, and the complete equipment of this sumptuous publication. All these have been seen before, all will be seen again; although rarely in the same perfection; but the simple eloquence and heartfelt pathos of Mr. Davies' chapter on the Necropolis of Thebes and its creative ideas, are a masterpiece of literature, surpassing the limitations of Egyptology, and far transcending the capacities of the excavator and the man of special learning.

The Tomb of Nakht at Thebes was opened up to the public in 1889 by the *Service des Antiquités* of the Egyptian Government. Since that time every visitor

to Thebes has been fascinated by its brilliant coloring, and by the number of charming vignettes of daily life offered in the compass of a single chamber. "It may be true that the popularity of the tomb has been due as much to its accessibility and good preservation as to its intrinsic merit. But by presenting the average mural art and the typical scenes of the period without any serious deterioration either in color or line, it deserves very careful publication and study." This volume is the first of the Tytus Memorial Series to be issued under the Robb de Peyster Tytus Memorial Fund, given for the purpose by Charlotte M. Tytus in 1914. It is a folio, printed by Walter Gilliss, New York, measuring 14½ x 19¼ inches, of XXV (1), 79 (1) pages, with a frontispiece and 9 plates in color, by Albert Frisch, of Berlin, 15 photogravure plates, 5 line drawings or key plates, and 12 illustrations in the text. The magnificent plates in color were prepared by L. Crane, Norman de G. Davies, and F. S. Unwin of the Metropolitan Museum Egyptian Expedition and Nina de Garis Davies. The copy here reviewed is a much appreciated gift from the Trustees of the Metropolitan Museum:

The Department of Fine Arts has received the following gifts during July, August, and September, 1917: "Sifting Shadows," oil painting by Bolton Coit Brown, from Mr. Quill-Jones; "The Finding of Romulus and Remus" oil painting by an unknown artist of the School of Poussin, French seventeenth century, from Mrs. C. S. Batdorf; two landscapes in oil by D. W. Tryon, from Mrs. George Langdon Jewett, in memory of her husband; two tortoise-shell combs of Spanish make and dating about 1825, one of these combs is 12 inches in height and 24 inches in width, the other is 13¾ inches high and 13½ inches wide, five fans of French and Spanish manufacture, early nineteenth century; two fans of Chinese make, one of ivory and the other of mother-of-pearl; two fans from the Pacific Islands and other miscellaneous objects, all presented by Mrs. S. W. Quackenbush. Mrs. Quackenbush also gave in memory of her father who was Rear Admiral William Alexander Kirkland, U. S. N., a Japanese print representing the meeting of Commodore Perry and Shogun Tokugawa Ieyoshi, in 1853. The following loans have been received: from Mr. John Hill Morgan, the portrait of John C. Calhoun by John Wesley Jarvis; portrait of Mary Chester Sully by Thomas Sully; portrait of Samuel Myers, by Gilbert Stuart; portrait of Gustavus Myers of Virginia, by Thomas Sully; physionotrace drawings of Theodore Gourdin and a Mr. Smith, both by Charles Balthazar Julien Fevret de Saint-Memin. From Mr. A. Augustus Healy: two Castel-Durante majolica jars and one Castel-Durante bowl of the sixteenth century; the god of Longevity enshrined among the eight Immortals, nine pottery figures, Chinese, Yuan Dynasty; a celadon bowl, celadon flower pot and celadon vase, Chinese, Ming Dynasty; miniature pig sty, small pottery water bucket and flower pot, Chinese glazed pottery, Tang and Ming Dynasties. From Mr. Quill-Jones: five celadon plates, Chinese, Ming Dynasty; three oil jars, one cup and one bowl, Persian glazed and decorated pottery, fifteenth-seventeenth centuries; one twelfth century Turkestan bronze mortar; Egyptian alabaster oil jar, probably Ptolemaic period.

The following objects have been added by purchase to the Museum Collections: "Danae in the Tower" oil painting by Bryson Burroughs; seventeenth century American oak chest with painted panels; seventeenth century American walnut mirror; collection of thirty early American designs for wall papers.

Miss Hutchinson, the librarian, attended a meeting of the American Library Association at Washington, D. C., on August 14th. Librarians and trustees from all parts of the country were present to consider plans for raising one million dollars for the organization, erection and maintenance of libraries in the various cantonments and military training camps of this country, as well as for soldiers over seas. This work was undertaken at the request of the War Department and it is gratifying to know that the amount has been more than realized. Dr. George W. Brush acted as district leader for the museum libraries and organized a working unit which proved to be the banner unit for the Borough of Brooklyn, its collections amounting to \$1,744.86. This sum came from varied sources ranging from hundred dollar checks to coppers contributed by the children through the Children's Museum and various public schools. She also attended the annual meeting of the New York (State) Library Association held at Roscoe, Sullivan County, New York, September 17th-21st, where she was a member of the Hospitality Committee. She has been appointed to the Art Committee of the New York Library Club for the season of 1917-1918.

The Museum Library is collecting books and magazines to be forwarded to the soldiers.

A set of Loys Delteil's "*Le Peintre-graveur illustré*," 7 volumes, has been added to the Library. This set contains monographs on and definitive catalogues of the works of important makers of prints, including Millet, Rousseau, Meryon, Ingres, Delacroix, Zorn, Corot, Rodin and Huet. The set is quite indispensable for the identification of many important etchings and some of the volumes are out of print.

Mrs. Henry Esberg has donated to the Library the following: de La Fizelière, Champfleury, & Henriet's "*La Vie et l'Oeuvre de Chintreuil*," Gaston Migon's "*Treasures and Masterpieces of Art at the Paris Universal Exposition, 1900*," 10 vols., and Warner and Bergh's "*The World's Great Manuscripts*."

The Print Department held an exhibition of Japanese prints during the summer months. This Department is making a collection of posters and has received 16 "War Posters" by Canadian artists from Miss E. L. Snelling of the National Gallery at Ottawa.

The Museum's expedition to southern Utah, conducted by George P. Engelhardt and Jacob Doll, returned to Brooklyn early in August, after an absence in the field of nearly four months.

Headquarters for zoological work were established at Gregorson's Ranch, a small Mormon settlement situated in a semi-arid region at an altitude of about 4,000 feet, near the borders of Arizona and Nevada. From this base the lower deserts toward the south, and the plateaus and mountain ranges toward the west, north, and east were readily accessible. The entire region afforded an interesting and important field for the various activities of the expedition. Critical studies are now being made on the collections, which comprise four hundred specimens of vertebrates, five thousand insects, a hundred mollusks, and one hundred and fifty photographs. Among the vertebrate collections, the many species of lizards prove to be of special interest.

A detail account of the Utah Expedition will be published in a subsequent number of the Quarterly.



# *The* BROOKLYN MUSEUM QUARTERLY

Index to Volume V

January 1918 to October 1918

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VIEW OF THE CITY OF NEW YORK TAKEN FROM LONG ISLAND

From the print by SAINT-MÉMIN engraved in 1796

## The Work of M. Fevret de Saint-Mémin

**P**HILIP L. HALE explains the oblivion into which Jan Vermeer fell after his death—an oblivion so complete that for upwards of two hundred years the very name of one of the great artists of the world was forgotten and his works apportioned among his contemporaries—on the ground that Houbraken, “the gossiping old Vasari of Holland for some reason chose to leave Vermeer out of his history of Dutch painters.”<sup>1</sup>

“A reputation,” says Mr. Hale, “is made because one man, in print, says another man is good; or nowadays, when he says he himself is good, as did Whistler.”

The result which followed was, in any event, that Houbraken “maliciously or no” having omitted to mention Vermeer while giving much space to the second rate daubers of the day, all the other writers on Art industriously copied him and Vermeer was forgotten until Bürger-Thoré exhumed him from “the ash bin” of Houbraken’s neglect<sup>2</sup> about 1860.

For nearly fifty years after M. de Saint-Mémin left this country in 1814, we find practically no reference to his name. Dunlap, the earliest authority on American Art, and whom significantly enough a late biographer calls “The American Vasari,”<sup>3</sup> failed to make mention of Saint-Mémin in his book.<sup>4</sup> Most of the other writers industriously copied Dunlap, and so it is that it has only been in the last decade that

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<sup>1</sup> “Jan Vermeer of Delft,” by Philip L. Hale, page 63.

<sup>2</sup> *Ibid.*, page 66.

<sup>3</sup> “William Dunlap, Painter and Critic,” by Theodore S. Woolsey.

<sup>4</sup> “History of the Rise and Progress of the Arts of Design in the United States,” by William Dunlap, 1835.



this Frenchman, whose work portrays so many of those intimately connected with the establishment of our government and which is so interesting to the student of American history, has been thought worthy of mention.

The few writers on Saint-Mémin all seem to have obtained their data regarding his life from one source, that is,—the address of M. Ph. Guignard, "City Librarian" delivered at a meeting of the Academy of Dijon on March 16, 1853, a little more than a year after Saint-Mémin's death. This historical sketch was afterwards published as a brochure,<sup>5</sup> and is extremely rare. Two copies of this pamphlet are available; one in the New York Public Library and another in the Corcoran Gallery at Washington, and it is translated in the preface to the book on St. Mémin's portraits by Elias Dexter.<sup>6</sup>

The facts concerning his life, so far as the same may be interesting, are as follows:

Charles Balthazer Julien Fevret de Saint-Mémin was born at Dijon on March 12, 1770, of a well-known French family of the lesser nobility, and early in life displayed an aptitude for design and a mechanical talent of high order. He became a cadet in the military school at Paris in 1784, and attained the rank of Ensign in 1788. As a young man he studied painting and is said to have drawn accurate likenesses "executing them with an exactitude perfectly geometrical," that he occupied his leisure with watchmaking, in making mechanical models, and that during his service in the army he "painted in one color on ivory, a style very fashionable at the period." At the outbreak of the French Revolution, the natural sympathy of his family being with the King, he joined the "Army of the Princes" and served until it was

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<sup>5</sup> Guignard, Ph. Notice historique sur la vie et les travaux de M. Fevret de Saint-Mémin. Dijon, 1853. 22 p. 8° (Extrait des Memoires de l'Academie des Sciences, Arts et Belles Lettres de Dijon).

<sup>6</sup> "The St.-Mémin Collection of Portraits," New York, 1862.

disbanded becoming a lieutenant-colonel by brevet, a rank which was conferred upon him in 1817 by Louis XVIII.

The success of the Revolution quite naturally brought ruin to the Saint-Mémin family, and the artist and his father attempted a journey to San Domingo where Mme. Saint-Mémin had inherited large estates. Guignard says they journeyed by the way of Holland, England, Halifax, Quebec, Montreal, Lake Champlain and the Hudson, and reached New York in 1793. Here the father and son learned from refugees of the disastrous condition of affairs on that Island, which had started with the insurrection of the slaves and a massacre of the white population in 1791 and at that time (1793) the Haitian patriot Toussaint L'Ouverture was organizing the negroes to help the French expel the Spanish and English Invaders, civil government was at an end and conditions in a state of chaos. The Messieurs de Saint-Mémin being without means it became necessary for the son to gain a livelihood. Guignard gives the following account of his debut into New York, quoting one of his early American friends (John R. Livingston) :

(The) "Mm. de St.-Mémin did not delay in associating themselves intimately with my family. They had come to stay with us in a charming house, situated outside New York, dominating the town, and from which one enjoyed a superb view which on one side included the entire Harbour. Charmed by the beauty of the landscape, M. de Saint-Mémin made a very exact drawing of it. (As) there existed no other (on the market), we suggested to him the idea of engraving and circulating it. I introduced him myself to the public library, where he learned from the Encyclopædia the first principles of engraving. He soon made himself a master of this art. He was endowed by nature with a strong will and a trained mind; had an extraordinary aptitude for all the sciences, remarkable skill, and perseverance equal to any proof."

M. de Saint-Mémin drew and engraved two views of New York. The first, known as "View of the City and Harbour of New York, taken from Mount Pitt, the Seat

of John R. Livingston, Esqre," is the one referred to above. Mr. I. N. Phelps Stokes reproduces this in his valuable work,<sup>7</sup> and says that this and the view from Long Island, are perhaps the most beautiful views of New York that exist, and that the artist intended the plates for coloring "as they are more lightly cut than would otherwise have been the case, and there is practically no shading." Two prints from these plates "undoubtedly coloured and mounted by Saint-Mémin himself, are of unrivalled delicacy, freshness, transparency and beauty," and are owned by Mr. R. T. Haines Halsey of New York. They were acquired at the auction sale of engravings belonging to the estate of Prof. Charles E. West, late of Brooklyn. The first print drawn "from a point just in front of the Livingston house, perhaps from the porch," was issued in 1796 although the date depicted is 1794. The original unfinished pencil sketch for this is now owned by the New York Historical Society, which acquired it after it had been found at a book dealer's on the Paris quays.<sup>8</sup> Of the second, or "View of the City of New York taken from Long Island" we reproduce a half tone from a print. The date depicted is 1796 and it is by far the most interesting view of New York known to the writer, of course always excepting the Burgess print. The copper plate of this engraving was found in Philadelphia about 1905 and is owned by Mr. Halsey. About 25 modern impressions were pulled from the plate before it came into his possession. It is reproduced and described at length in Mr. Stokes' book<sup>9</sup> and he says that a careful comparison of the prints in existence with the copper plate "brings out the fact clearly that, except for the change in the title, nothing has been done to the plate from

<sup>7</sup> "The Iconography of Manhattan Island," by I. N. Phelps Stokes, Vol. 1, plate 62.

<sup>8</sup> The substance of the above is digested from pp. 438-9 of Mr. Stokes' book, and a reading of all the information there contained will well repay the student.

<sup>9</sup> Plate 61, Vol. I.

the time when the earliest known impression was pulled down to the present day.”<sup>10</sup> It is impossible to locate exactly the point on Brooklyn Heights from which the sketch for this view was made, but the writer is inclined to think that it was on what is now Columbia Heights, somewhere between Middagh and Cranberry Streets. The few original impressions of this beautiful print which now exist, are on old hand laid paper, and the water mark is described as “consisting of a crown above a shield with a fleur-de-lis, and the royal initials ‘G. R.’ beneath which is the word ‘Patent.’”<sup>11</sup> M. de Saint-Mémin does not appear to have used this paper exclusively because an impression on paper water marked “I. Taylor” was sold at the Anderson Galleries in 1916 for \$725. In examining the print you must realize that although the City of New York at that time was the second city in importance in the Western hemisphere, it contained but thirty-five thousand inhabitants. The signature of the artist and the date may be found just below the second fence post from the right, in the foreground. It reads “St. Mémin del. et Scult. 1796.”

We know that Saint-Mémin had some training in drawing and painting before he came to this country, because his biographer Guignard refers to it in a general way without giving much detail, and we are told that he learned the art of engraving from the *Encyclopædia*; nor is he unique in the distinction of being self-taught in this branch of Art, because it is said of Bracquemond, one of the greatest of the modern painter-etchers, that—“He never had a teacher, but formed his style all alone. Having borrowed a volume of an *Encyclopædia* he learned from it the technics of the etching process and then proceeded to etch without further teaching.”<sup>12</sup>

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<sup>10</sup> *Ibid.*, p. 438.

<sup>11</sup> *Ibid.*, p. 437.

<sup>12</sup> “The Golden Age of Engraving” by Frederick Keppel, p. 203.

There is a third view of New York, a line engraving on copper, which Mr. Stokes believes is possibly by Saint-Mémin by reason of the accuracy of the drawing. The fact that Trinity Church is without the railing on the roof ordered in 1797, that the new Tontine City Hotel completed about 1797 is depicted as finished, and the flag on the watch tower has fifteen stripes instead of thirteen, a change which was to go into effect by Congressional Act May 1, 1795, fixes the date with reasonable accuracy.<sup>13</sup>

M. de Saint-Mémin engraved a line map entitled "Plan of the Siege of Savannah" published in "The Monthly Military Repository," New York, C. Smith, 1796, and etched a business card for Peter Mourgeon showing a landscape with a stone arch bridge with the inscription on the parapet.<sup>14</sup> The Corcoran Gallery possesses several small engravings representing public buildings and designated "City Tavern," "Market," "Church," "Court House," etc. These may be from sketches of actual buildings, but it is more likely they were from his own designs, as Guignard tells us that he produced some aquatints for public buildings of a new town to be called "Asylum." The work as shown by this list, as well as the statement of his friend Livingston, lead us to believe that Saint-Mémin started with the intention of becoming a line engraver, but the time necessary to produce one plate—many weeks at least,—the limited market for their product and the stern necessity for a quick return, no doubt led him to drop what may be called landscape prints for portraiture.

In order to realize how readily a Frenchman would turn to portrait engraving, we must trace for a moment the history of that form of art in his native land.

The French School of portrait engraving began about the middle of the seventeenth century and continued without a break until the Revolution. It was not only the most

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<sup>13</sup> Stokes (*supra*) Vol. I, pp. 48-429.

<sup>14</sup> Check list "American Engravers upon Copper and Steel," Stauffer, Vol. II, p. 453.



important school in Europe, but all portrait engraving in the line manner was under its influence and the greatest of the engravers of all lands came to France either to perfect their craft or to practise their art by reason of popular encouragement. "The French School not only created a style of its own, but so devoted itself to portraits as a specialty that it finally brought forward portrait engraving to a point beside which all previous schools—even that of Pontius or Vorsterman—seem either primitive, or imperfect and incomplete."<sup>15</sup>

No one can examine the masterpieces of this School, such as the portrait of De Bellièvre by Nanteuil, or that of De Brisacier (The Gray Haired Man) by Masson without realizing that the engraving was often superior to the portrait copied. The portrait of Dilgerus by Ederlinck, or that of De Brienne by Nanteuil (both original productions) clearly indicate how little color can add, and indeed, the De Bellièvre (copied from a portrait by Charles le Brun) considered by many to be the most beautiful engraved portrait that exists,<sup>16</sup> seems to the writer to be one of the greatest portraits produced in any medium.

The demand for these was so great that the lesser lights eagerly turned to innovations in order to compete for popular favor. This appears in the popularity of technical novelties such as the *manière au crayon*, *pointillé*, stipple, etc.

Mr. Thomas points out that there came a sudden and distinct change in portrait engraving in France, and he fixes the year 1761 as the dividing line of the periods. Medallion portraits then became the fashion. The earliest of these were by the engraver Cochin, and not only was the general average of the plates much smaller, "but a new form—that

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<sup>15</sup> "French Portrait Engraving of the XVII and XVIIIth Centuries" by T. H. Thomas, p. 2.

<sup>16</sup> "The Golden Age of Engraving," p. 15.

of miniatures—is developed and becomes one of the most popular of all.”<sup>17</sup>

We lose sight of the large and elaborate portraits of the former period where minute attention was paid to the details of furnishings, silks, satins, furs, orders of nobility, etc., etc., and the arrangement now becomes simpler. Attention is focused upon the portrait and not upon the accessories.

These medallion portraits were cut off by an oval or round border and often the top contained a ring and a bow-knot of ribbon as if it were a miniature hung on the wall. Most were merely the head and shoulders and in some the head looks out from a stone setting similar to the manner in which Rembrandt Peale painted his portrait of Washington of the “Porthole Type.” A typical example of this style would be Cochin’s portrait by himself as engraved by Saint Aubin.<sup>18</sup> These miniature portraits distinctly remind you of the work of Saint-Mémin and show clearly his inspiration.

It followed almost as a matter of course that the demand for these portraits being great and those designed in the line manner necessarily requiring much time to complete, the inevitable decline in the Art took place when meretricious aids were employed in their production. This decline is attributable to the necessity for speed which led to the invention of a machine called the “physionotrace” which would produce the profile of a sitter with mathematical exactness. Baker says, “The outline alone was thus obtained for the copper in a continuous line and the artist shaded and worked out the interior detail with sufficient skill to give a certain appearance of truth to the physiognomy.”<sup>19</sup> There is some doubt as to who invented this machine. Some writers attribute it to Edmé Queneday. Authority, however, seems to give the honor, if honor there be, to Gilles Louis Chrétien, and fixes

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<sup>17</sup> Thomas, p. 131.

<sup>18</sup> *Ibid.*, Plate 32.

<sup>19</sup> “American Engravers and Their Works,” by W. S. Baker, p. 146.

the date at 1787. Chrétien made the profile from life which was reduced to silhouettes by his associates, and he then engraved in aquatint himself.<sup>20</sup>

Mr. Charles Kasson Wead, in an article on Saint-Mémin, said that Chrétien's machine "by the aid of shadows and certain levers reproduced portraits that were more than silhouettes for they were enhanced by accurate engraving and exactness of detail as to features, dress, and fashion,"<sup>21</sup> and that it was the "Encyclopedie of 1760 which St.-Mémin so diligently used." What this machine was, and the source from which Mr. Wead makes this statement, the writer has been unable to discover.

Another authority on Saint-Mémin states, "His (Saint-Mémin's) biographers say that he made his physionotrace from a printed description. I have searched contemporary French scientific journals and have not been able to get any accurate description."<sup>22</sup>

Guignard records that Saint-Mémin invented artificial aids to his drawing which were much less ponderous and easier of manipulation than those used by Chrétien and Queneday.

All we know with certainty is that he took up portrait engraving after the manner of Chrétien and that he did make a machine which he called a "physionotrace" by which he produced with great accuracy on pink paper the profile of the sitter, life size, and that he then reduced the profile by the aid of the pantograph or tracer within a circle upon a copper plate, the diameter of which was generally about two inches. Having thus obtained the perfect outline, the details were worked up by the graver, the shading being finished

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<sup>20</sup> Bryan—"Dictionary of Painters and Engravers," Vol. I, p. 292.

<sup>21</sup> "The Portraits of Saint-Mémin," Appleton's Magazine, July, 1906, p. 85.

<sup>22</sup> Letter from Dr. William J. Campbell of Sept. 28, 1917, to the writer.



ALEXANDER SMITH, OF BALTIMORE

From the original crayon by SAINT-MÉMIN in the possession of  
Mr. John Hill Morgan

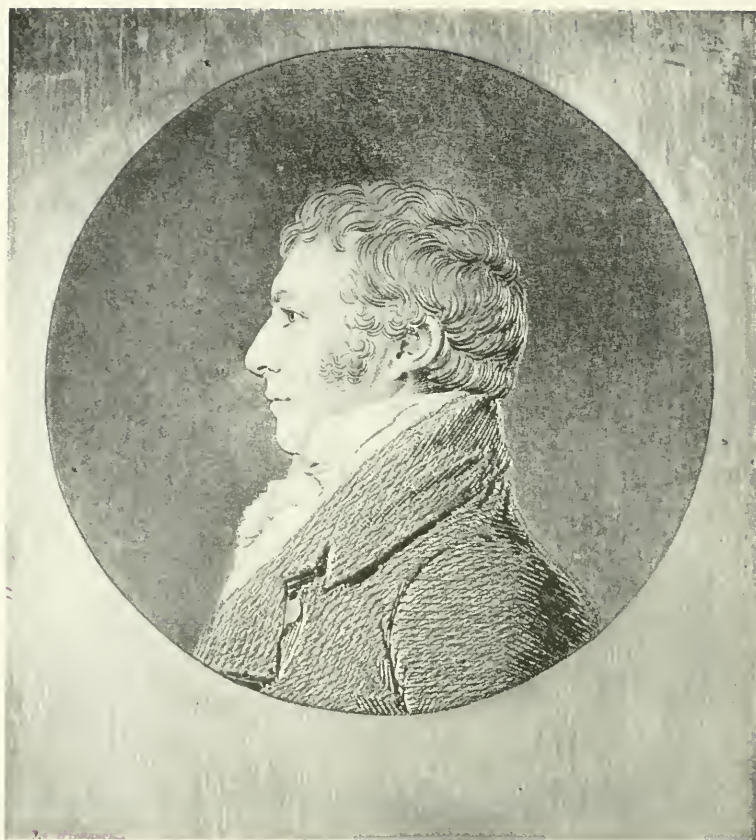
with the roulette, the latter tool being made by a machine of his own invention. Exactly what these mechanical aids were we shall probably never know, as Guignard tells us that when he was about to return to France in 1814, he destroyed these inventions. The knowledge that he was going back to his fatherland freed from the bondage of turning out portraits for hire, no doubt led him to this course.

If the reader will examine the crayon portrait of Alexander Smith of Baltimore (illustrated), he will note that even to-day the profile is so clear and distinct, and drawn with such sureness that it could hardly have been produced by other than mechanical means. Saint-Mémin being an artist of considerable merit, then finished the portrait free-hand in black and white crayon until it stood an excellent likeness of the sitter. The writer has examined perhaps fifteen of these crayons and each one has been on pink paper of similar character and all about the same size ( $23 \times 17\frac{1}{2}$ ).

The portrait of Mr. Smith is interesting for another reason,—because the frame and glass are original. Note the distinct shadow surrounding the left and bottom edge of the portrait. This shadow arises from the fact that the crayon is framed about  $\frac{1}{2}$  an inch back from the glass, being held in place by strips of wood to give a shadow-box effect of sorts. It is interesting to speculate whether or not this framing was suggested to Saint-Mémin by the effect of the stone arches surrounding the contemporary medallion French portraits, which produce an effect as if the sitter were behind the opening of the stone arch.

It might be thought that Saint-Mémin's portraits being partly mechanical would lack in originality, but here it is that his genius asserted itself. No one can look at a number of these prints without being struck with the fact of the extraordinary facility with which Saint-Mémin caught the individuality of the sitter. It is true that the unfortunate method of arranging the hair in vogue at the period—men had just ceased to wear the wig, and apparently had





THEODORE GOURDIN

From the original copper plate by SAINT-MÉMIN in the possession of  
Mr. John Hill Morgan

not yet learned the value of the hair brush—gives a wierd appearance to many, but being clean shaven a chance was given to catch the characteristic features of each sitter, and Saint-Mémin made the most of his possibilities.

“John Sartain, himself a noted American mezzotint engraver, is quoted as saying of these prints: ‘Their truthfulness and minute accuracy are not to be surpassed by mere handiwork. His backgrounds are laid in with the graving tool, his coats with the same, but with severer pressure and assisted by deep gouges with the graver. The faces are worked in with the roulette, used as a pencil and outlines of the features defined with the graver. Although alike in treatment, they are remarkable for strict individuality.’”<sup>23</sup>

Very few of the copper plates by Saint-Mémin are now in existence. The one of Theodore Gourdin, possessed by the writer and here illustrated, has been inked for the purpose of photographic reproduction. It illustrates the engraver’s method of work and gives little idea of the beauty of the print, as modern restrikes taken from this plate produce an exquisite engraving. A comparison of the print with the crayon owned by the writer, and the portrait of the same subject by Sully, owned by Mr. H. L. Pratt, leaves no doubt as to the faithfulness of the likeness.<sup>24</sup>

By reason of his mechanical aids Saint-Mémin was able to reduce the time in which he could complete a crayon and the copper plate, from two weeks to three days. We are told that his price was \$33 for the drawing framed, the copper plate and twelve prints. According to the standard of the time, this price cannot be considered cheap for it must be remembered that Copley at the height of his fame charged Mrs. John Bacon but \$50. for her bust portrait,<sup>25</sup> and Stuart,

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<sup>23</sup> “The Portraits of Saint-Mémin,” p. 89.

<sup>24</sup> Reproduced in Catalogue, “Exhibition of Early American Paintings,” Brooklyn Museum, 1917, plate 109.

<sup>25</sup> See bill for £9, 16 sh., printed in the text referring to plate 10, Brooklyn Museum Exhibit (supra).

the greatest of early American artists, only charged William Constable \$100. for his.<sup>26</sup>

The success of these engraved portraits was immediate. The country was at this time, mad on the subject generally. Stuart, Trumbull, Sully, C. W. Peale, Rembrandt Peale, Robert Edge Pine, Savage, Sharples, and a host of lesser lights were traveling around and producing the likenesses of the actors in the American Revolution and their successors.

In 1798 Saint-Mémin's mother and sister came to New York and shortly after established a girls' school at Burlington, New Jersey, and a little later his father journeyed to San Domingo in the attempt to recover some of the family property, but died shortly after landing in 1802.

When the crop of sitters began to grow scarce, Saint-Mémin followed the fashion of the day of visiting other cities, and from the dates placed by himself above the name of the portraits and from the cities engraved on some of the plates, we are able to trace his footsteps about as follows: He was at work in New York City in 1796-1798 and we have two addresses,—11 Fair St. and 27 Pine St. A few portraits were drawn in Burlington, New Jersey; he was in Philadelphia from 1798 to 1803; and the address—32 South 3rd St., is engraved under the portrait of Mrs. John Cunnyingham; he was in Baltimore in 1804; in Washington, Alexandria, Georgetown and Annapolis in the years 1805-7; in Richmond, Norfolk and other parts of Virginia in 1808; in 1809 in Charleston and other parts of South Carolina; in 1810 again in New York, and then, Guignard tells us he returned to France and remained until some time in the year 1812.

On a few of the early plates we find that a compatriot de Valdenuit appears as a joint engraver,—thus, under the engraving of Theodosia Burr are the words, "St. Memin & Valdenuit No. 11 Fair St., N. York."

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<sup>26</sup> "The Life and Works of Gilbert Stuart," by George C. Mason, p. 100.



TIMOTHY PICKERING

From the original engraving by SAINT-MÉMIN in the possession of the Essex Institute, Salem, Massachusetts



JUDGE JOHN SAMUEL  
SHERBURNE

From the original engraving by SAINT-MÉMIN in the possession of Professor Barrett Wendell



We are told that Saint-Mémin was induced to return to France by reason of the measures taken by Napoleon in favor of the emigrants and we may conclude that he found conditions unsatisfactory by reason of his return here in 1812 and his further stay of two years. We learn that he found that his eyes were too tired to permit him to pursue further his exacting art, so he took up the painting of portraits and landscapes in oil.

In October of 1814, he sailed again for France with his devoted mother and sister, never to return. In July, 1817, he became Director of the Museum at Dijon and spent the remaining twenty-seven years of his life in graceful retirement in the country he loved, and his biographer Guignard tells us of his congenial employments and activities in the Museum and in the various scientific societies of which he became an honored member. Even to the last his mechanical turn of mind asserted itself and he is credited with many ingenious inventions, among others of "a perspective pantograph which from the horizontal and vertical projections produced elevations in perspective" whatever this may mean to the initiated.

He also constructed a camera obscura which aided him in making in crayon a panorama of Niagara Falls. Beyond the statement by Guignard that he was urged to exhibit this in Paris, no note of it has been discovered.

It has been interesting to trace the use made by the subjects of the prints. Two in contemporary frames are illustrated in this article as suggestive, that of Timothy Pickering engraved in 1806 and of Judge John Samuel Sherburne engraved in 1805. Both of these men played their part,—Pickering was Quartermaster General of the Continental Army, 1780-85, Postmaster General in Washington's Cabinet 1791, Secretary of War 1794, Secretary of State 1794-1800, and Representative and Senator from Massachusetts. Sherburne, a graduate of Dartmouth was Aide to General Wm. Whipple 1778-9, member of Congress



1793-97, United States District Attorney, and later District Judge of New Hampshire for over twenty-five years. He married Submit Boyd (what a charming name for a wife "Submit"). The prints of Pickering and Sherburne are each two inches, the framing alone accounting for the difference in size in the reproduction. In examining the frame on the Sherburne you should note the contemporary black glass surrounding the print. No doubt these prints from the plates by Chrétien and Saint-Mémin and their school presented to relatives and friends started a demand which led to the invention of the Daguerreotype and so the photograph.

Fortunately for posterity,—Saint-Mémin retained two or three of the first prints from each plate, and took them with him upon his return to France. These formed the two great known collections, although neither one was complete. After his death one collection was purchased and brought to this country by J. B. Robertson, an English print seller. Elias Dexter of New York bought this and published about 1862 a large volume containing photographic reproductions of the prints, together with a mass of biographical data which he collected in regard thereto. These prints became the property of H. L. Carson of Philadelphia, and after being exhibited in the Grolier Club, New York, in 1899, were sold at auction. The collection consisted of about 761 prints and the total realized at auction was \$4800. The other, purchased by Henry Stevens of London, a noted collector of Americana, was offered to Congress and finally bought by W. W. Corcoran and is now in the possession of the Corcoran Gallery at Washington. This collection consists of 818 portraits; five silhouettes, together with nine small views and a print of the Siege of Savannah.

Dr. William J. Campbell of Philadelphia, after many years of study is about to publish an elaborate work on Saint-Mémin, containing engraved reproductions of all his known portraits. The first volume of this work will probably be

published at the termination of the war and will be of great value to those interested in the early history of our country. In a letter Dr. Campbell writes:

“You may state that I have unearthed 850 originals—probably all that exist—but that many are still unnamed and many are merely names.”

He also states that he has located about 200 original coppers and crayons, all of which will be noted in his book.<sup>27</sup>

The Dexter book is the only one which is available for study in this article. Examination of the photographic reproduction of the prints shows that the names were written above with a pen and not engraved on the plates as they would have been had they not been produced for private use. It has followed from this that certain errors have crept into the list as made by Saint-Mémin himself possibly years after he returned to France, and a number are unnamed. Some of these errors were corrected in Dexter's book. Saint-Mémin engraved the names under five of his portraits,—those of the Reverend John Murray, Richard Rush, James Stuart, M.D., Governor Sargeant and Mrs. Sargeant. It is probable that these five portraits were engraved for some publication as this would have been in accordance with the custom of the day.

As all but two of the 760 portraits reproduced in Dexter's book are in profile, it might be thought that they would be uninteresting as a collection, but so individual is each and so delicate is the execution that they will repay careful study. Two are full face, one, No. 9, of William Bradford, engraved in 1800 five years after his death, was probably copied from the oil portrait by Rembrandt Peale. The second is Miss Jay, No. 276. There are two, in addition to the Bradford, which were not done from life. One, No. 13, being the tiny profile of Washington which is from

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<sup>27</sup> It is suggested that any readers of this article who possess a crayon or copper plate communicate the ownership to Dr. William J. Campbell, 1623 Chestnut St., Philadelphia, Pa.

a bust, and one of Theodosia Burr, No. 757, which is evidently copied from the portrait by Vanderlyn painted in 1797. There are 111 which show the right side of the face, 647 the left side, 80 are of women and the rest of men, except a few children, and two are in silhouette.

The plate shown of Gourdin is the only one in which the head is set deeply in the circle. In all the others the hair almost reaches the apex of the circle. The portrait of Mrs. Brockholst Livingston was probably done for a brooch and the two miniatures of Washington were evidently made for mourning rings, the print of Mrs. Livingston being  $\frac{7}{8} \times \frac{5}{8}$  and the two of Washington being respectively  $\frac{5}{8} \times \frac{3}{8}$  and  $\frac{5}{8} \times \frac{1}{2}$ .

The small print of Washington was undoubtedly reduced from the portrait which Saint-Mémin drew in 1798. Miss Johnston notes<sup>28</sup> that this should be termed the portrait of the "General of the Army," as it was taken when Washington, under that title conferred on him by Congress, was in Philadelphia making preparations to reorganize the army to repel the expected French invasion. The original of this, one-half life size, in crayon on a reddish brown paper, was purchased by J. Carson Brevoort from Robertson. It was sold at the Carson sale for \$800. There are three or four copies of the tiny miniature, reduced from this, and one brought \$420. at the Carson sale. There are said to have been six of these prints all told made for mourning rings. As we may assume that the profile of Washington was drawn by the physionotrace, and therefore exact, the crayon above noted leads us to revise our ideas as to his appearance. The features are much more aquiline than the "Athenaeum" portrait by Stuart would lead us to suspect, and this view shows him to have been extremely prognathous as to the lower jaw. Indeed the miniature by Joseph Wright is probably a better likeness of the "Father of his Country" than the popular portrait above referred to.

<sup>28</sup> "Original Portraits of Washington," p. 134.

This is also true of our pre-conceived ideas of Jefferson. Saint-Mémin engraved Jefferson twice,—once in 1804 and again as President in 1805, and a print of the latter which President Garfield is said to have admired exceedingly, hangs in the Library of the State Department; but what a different Thomas Jefferson it is to that which we have carried in our minds' eye. It is somewhat of a shock to realize that the "Friend of the People" had such a tip tilted nose.

What place shall we give Saint-Mémin among portrait engravers? Of course to class his work with that of the great Masters of the French school—Nanteuil, Masson, Edelinck, the Drevets, or Wille—would be to write one down as the most incompetent of critics, and yet Saint-Mémin should not fairly be damned with the faint praise of Thomas who disposes of his 800 portraits with the remark: "They are neither better nor worse than the usual physionotrace portrait, but are of some importance from their historical interest."<sup>29</sup> Perhaps Mr. F. Weitenkamp's<sup>30</sup> appreciation in the foreword to the Catalogue of the exhibit of Saint-Mémin's prints at the Grolier Club, though lukewarm, comes nearer to the truth;—he says: "This remarkable collection . . . represents a noteworthy portion of the life work of a talented and industrious man, and forms a highly interesting record of notable figures in the early history of our republic."

They form indeed a remarkable and fascinating collection. There are four Presidents of the United States—Washington, Jefferson, William Henry Harrison and James Madison. Here is Captain Tripp, dear to every school boy brought up on McGuffy's Third Reader, because of his terrific hand to hand struggle with a gigantic Turk in the course of Prebles' attack on Tripoli. Here is the unfortunate Admiral Lawrence, Commander of the *Chesapeake*, and Captain Pierre Landais, a Frenchman to whom a jealous Sec-

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<sup>29</sup> Thomas (*supra*), p. 206.

<sup>30</sup> Chief of the Art and Prints Division, New York Public Library.

retary gave command of the *Alliance*, the finest frigate in the Continental Navy, over the head of our first great naval Commander, John Paul Jones. This relegated John Paul Jones to the command of the *Bonhomme Richard* and the *Alliance* was attached to his squadron. How well Landais repaid this preferment can be read in History because, in the famous fight with the *Serapis* and the *Countess of Scarborough*, Landais skulked in the offing until John Paul Jones had bound his sinking ship to the *Serapis* with grappling irons, then the brave Captain Landais took a position to windward and poured broadside after broadside into the *Bonhomme Richard* in the hope that with John Paul Jones out of the fight, he might have the honor of obtaining the surrender of the *Serapis*. It is at least a satisfaction to learn that Landais was eventually courtmartialled and dismissed from the Navy and spent the remainder of his long life attempting in vain to repair his battered reputation.

Among the beauties of the day is the well-known Mrs. Thomas Law, who married an eccentric Englishman, a brother of Lord Ellenborough. She was born Elizabeth Parke Curtis, granddaughter of Mrs. Washington. The marital differences of herself and her husband caused a social sensation in the capital. Law, whose real residence was Washington, established a legal residence in Vermont in order to obtain a divorce. This is probably the first instance of divorce in the society of the day and stood alone for many years.<sup>31</sup> Here is the beautiful Mrs. Bell who had three husbands and no children, and the beautiful Mrs. Wickham, who is said to have had one husband and twenty-five children. Here is Theodosia Burr, whose unhappy fate brings to mind the heart-broken letters exchanged between her husband and her father, which exhibit a bright spot in the life of that man of execrable memory.

Here are Benjamin Rush, Charles Wilson Peale, the artist, Paul Revere, Josiah Quincy, President of Harvard,

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<sup>31</sup> "Life in America One Hundred Years Ago," p. 83.



Gen. James Clinton, Washington Morton, the most noted sport and *bon vivant* of his day, Gen. Henry Dearborn, Henry Lee, Bushrod Washington, Stephen Decatur, George Washington Parke Curtis, Meriwether Lewis, Simeon Baldwin, Elias Boudinot, First President of the American Bible Society, Gen. Horatio Gates, Aaron Burr, William P. Van Ness who was Burr's second in his duel with Hamilton and Gen. Edmund Pendleton Gains who captured Burr, Chief Justice Marshall, Gen. Alexander Macomb, Admiral Oliver Hazard Perry, Talleyrand, the cynical, and Brunel, the great civil engineer.

A fairly complete representation of the New York smart set of the day could be obtained therefrom. Here are Pierre Van Courtlandt, Killian and Stephen Van Rensselaer, Peter Augustus Jay, Daniel Ludlow, Schuyler Livingston, Nicholas De Peyster, De Witt Clinton, the Barclays, the Baches, the Beekmans, the Coddingtons, the Constables, the Cuylers, the Crugers, the Duanes, the Macombs, the Morris, the Ogdens and the Van Nesses—and so on, almost without end,—statesmen, soldiers, sailors, merchants, physicians, professors, clergymen, artists, society leaders and politicians.

Saint-Mémin's prints are a storehouse which has preserved for us the features of those who played their part in our country's past, and it is a mine which has been too sparingly worked up to the present time.

J. H. M.

## Dixieland of the Mormons

A NARRATIVE OF THE MUSEUM'S EXPEDITION TO UTAH,  
1917

IN southern Utah, a hundred miles and more away from railroads, there are regions which have been acclaimed, and justly so, as among the scenic wonders of this continent. San Juan County in the southeastern part of the State, for example, has become famous for its natural bridges—indeed it is called the home of natural bridges, for in it are found not one but a dozen, any one of which in grace of form, in height and in dimensions excels the well-known natural bridge of Virginia. So remote and so rugged is this land of natural bridges that they were discovered only during the last twenty years and who knows how many more remain still hidden in the rocky fastnesses of mighty canyons into which as yet no traveller has found a way.

Another region rapidly gaining in popular recognition is Washington County in the southwestern corner of the State. From its border south and west to Arizona and Nevada, at an elevation of 3,000 feet, this county displays a wonderful series of terraces and cliffs which, like gigantic steps arising one upon the other, culminate in plateaus with elevations above 9,000 feet. Thus within narrow confines Washington County includes three or four very distinct zones and climes, each one eminently suited for agricultural development along certain lines. Of these conditions the thrifty Mormon farmers, who settled here in their pioneer days in the West, have taken full advantage by spreading their holdings over all of the different zones. Guiding the life-giving waters of none too plentiful streams out of their rocky beds onto the thirsty soil they have transformed deserts



NATURAL BRIDGE, COAL CREEK CANYON, IRON COUNTY, AS SEEN FROM  
THE CREEK BED 1000 FEET BELOW

into green gardens and fields. In the lowlands where snow and ice never linger long they have achieved splendid results by the cultivation of sugar cane, cotton, almonds, tokay grapes, apricots and figs—products which strongly suggest the sunny south—and hence the Mormons are fond of referring to this part of Utah as their land of Dixie.

In May, when fruit trees in Dixie have passed out of bloom and the first cutting of alfalfa has been harvested, it is sowing time for wheat and corn on the plateaus at 5,000 feet elevation. One thousand to two thousand feet higher up conditions have been found ideal for potatoes and these are planted early in June. Cattle, horses, and sheep, lean and scrawny from a meager winter's subsistence on stiff-leaved shrubs in the desert, meanwhile have begun their annual migration to better pastures at higher altitudes. On the rich meadows at 9,000 feet elevation they fatten quickly, but soon have to return to lower levels for these meadows are snow-bound during nine months of the year.

On the Museum Expedition to Utah in 1904 the writer paid a brief visit to Washington County and ever since it has been his wish to carry on zoological field work in this interesting region. Realization of this wish came about during the past summer in an unexpected manner. On the first visit a specimen of the rare hawkmoth, *Sphinx dolli*, was captured. A friend of the Museum, a noted authority on the family of hawkmoths, desired a series of this insect for his own collection, hence his offer of a generous contribution towards defraying the expenses of another expedition.

The Utah expedition of 1917 was subsequently organized, and the writer's companion was Mr. Jacob Doll, Curator of Lepidoptera, in whose honor *Sphinx dolli* had been named for the first specimen captured by him many years ago in Arizona.

To Mr. Doll was assigned the entomological work, with special instructions to obtain as many specimens as possible of his elusive namesake; the writer's duty was concerned





MAP OF SOUTHWESTERN UTAH, WHERE THE MUSEUM FIELD WORK WAS  
CONDUCTED



with the collecting of vertebrates, principally small mammals, of which much interesting material, including a number of new species, had been secured on the Expedition of 1904 in a more northern part of the State.

Our railroad journey westward terminated on the morning of April 19 at Lund, a small station in the Escalante Desert, southwestern Utah. Here we found ourselves amidst surroundings desolate in the extreme. Vast stretches of sand, flanked on the west by equally barren mountains, describes the scene. On the steep face of these mountains, plainly discernible, several hundred feet above the desert floor, are long horizontal lines. These tell of a time in the Pleistocene when a large part of Utah and parts of adjoining states were covered by Lake Bonneville, an enormous inland sea of which the Escalante Desert formed merely a bay. So faithfully do these shore lines record the extent of the ancient lake, that were it existing to-day it could not be charted more accurately. When at its greatest volume Lake Bonneville stood 1,000 feet above the water-level of the Great Salt Lake, its diminutive representative of to-day.

Still sixty miles away from our destination, we continued from Lund in an easterly direction, travelling by auto stage. Passing out of the desert, we came to a sage brush country with cedars here and there, and a low mountain chain known as the Antelope Range. A few of the fast disappearing pronghorn antelopes remain on this range, our driver having seen three on the day before. As we drove on, a golden eagle, sitting on a cedar stump, allowed us to approach closely before taking flight. *Spermophiles*, light grey, white-striped, and with the short tail carried erect, were observed commonly running for their holes under the sage. Later we passed several large towns of prairie dogs, the creatures squatting above their burrows, whistling, but otherwise not taking alarm. Jack rabbits were very numerous, some crossing the road slightly in advance of the on-coming auto. Many are thus killed, especially at night when they

are blinded by the headlights, their mangled bodies lying along the road.

Barring the occasional modest dwelling of a homesteader or dry farmer, standing alone on the great wide plain, there were no human habitations until we reached Cedar City at the base of a high mountain range running north and south. With an unfailing supply of water for irrigation, the valleys along this range support a large population, descendants mostly of the early Mormon settlers who have retained control of the arable lands. Cedar City, with a population of 4,000, is the largest and most prosperous of the settlements. Its Mormon temple is an attractive edifice, as also are the college buildings, of which one is devoted to agriculture and another to mining and engineering. A handful of Ute Indians, all that remain of a large tribe, still dwell at the mouth of a canyon near the town. Ten miles north are a great many old Indian burial mounds, as yet hardly touched for the purpose of investigation.

Twenty miles south of Cedar City the mountains drop off abruptly in a series of tremendous, red sandstone cliffs. Here we pass out of the Great Basin region over which we have been travelling and enter a country with drainage into the Colorado River system through a narrow canyon with walls of black, basaltic rock—the gateway to Dixieland. From an altitude of 5,500 feet, we descend in seven miles to 4,000 feet and arrive at Bellevue, Washington County, our destination. Besides Gregerson's Ranch, which had been chosen as headquarters for the expedition, there are four others in the valley all strung along the highway about one mile apart. No other roads, suitable for traffic exist in the region. To the east, one mile from the highway, the valley is bounded by the Bellevue Ridge, a steep, rocky cliff, 1,500 feet high. At its base runs Ash Creek, a turbulent, muddy stream in the spring, but dry in midsummer, with the arable lands of the valley along its banks. About eight miles to the west are the Pine Valley Mountains, 9,000 feet high and



THE VALLEY OF BELLEVUE AND PINE VALLEY MOUNTAINS  
Headquarters of the Expedition

snow-covered until June. This well-timbered range, a forest reservation, gives rise to two fine streams—Peters Leap Creek and South Ash Creek which furnish most of the water both for irrigation and for drinking. Five miles south of Bellevue there occurs another drop of 1,000 feet into what is known as the Virgin River Basin.

A few days of reconnoitering convinced us that Bellevue was well suited as a base for our work. Itself in a transition zone, it gives access within a comparatively small radius to three very distinct faunal and floral zones. In the Great Basin country, elevations above 5,000 feet, for example, prairie dogs and jack rabbits are abundant, also a species of scrub oak related to the white oaks. At Bellevue, elevation 4,000 feet, there are no prairie dogs, and jack rabbits are replaced



A MORMON HOME OF PIONEER  
DAYS

Showing the rabid coyote killed at  
Bellevue

largely by cottontail rabbits. Scrub oak is represented by a species of live oak with small spiny leaves. Here also begins the range of the California quail. In the Virgin River Basin, elevation 3,000 feet, the California quail is very common and the roadrunner, gila monster and side-winder rattlesnake occur. Oak is absent, mesquite and creosote taking its place. The third zone is that of the high mountains and plateaus, elevation above 8,000 feet, with forests of spruce and aspen. Animals characteristic of this zone include woodchucks, spruce-squirrels and pine-grouse.

In the Great Basin country we had seen no sign of spring during April; at Bellevue the fields were green and the orchard pink with the blossoms of almond and peach. In the Virgin River Basin roses were in bloom.

With deep snow still covering the high mountains and plateaus, we confined our activities during five weeks following our arrival principally to the region within seven miles of Bellevue. The best collecting was found on the pastoral and agricultural lands of the ranch and again three miles west within the barbed-wire enclosure of the Pine Valley Reservation. The intermediate region had been despoiled of all vegetation, barring spiny weeds and stiff-branched shrubs, by thousands of sheep on their annual migrations to and from mountain pastures.

Hardly a day passed but that it brought its quota of novel experiences, interesting observations and notable additions to the collections. May stood out as the month for bird observation. Many merely passed through on their way to higher elevations; others had come to stay and began nesting operations. Orioles of two species suspended their nests from the branches of mulberries in front of the ranch house; robins had their home in the crotch of an almond tree by our window, and wrens nested in the stone wall below. Every morning, before sunrise, the male wren burst into voluminous song.



Other feathered friends, in the family affairs of which we became interested, included linnets, whose nest in an elm tree was softened with the flakes of cottonwood seed; meadowlarks and horned larks at the edge of the pasture; blue jays and chewinks in the scrub oak, humming-birds in the apple trees, and California quail with a neat, grass-lined nest containing sixteen dull white, brown-speckled eggs, in a sandy hollow beneath the sage brush.

The mammalian fauna about Bellevue, while interesting, proved rather limited as to the number of species. Long series of study skins of the following small rodents, secured mostly by trapping, were prepared: ground squirrels, spermophiles, chipmunks, woodrats, mice and gophers. Of these the ground squirrels and the gophers are particularly obnoxious, the first for their depredations on almonds before the nuts are ripe and the latter for their underground excavations and attacks upon the roots of farm plants, especially alfalfa. Cotton-tail rabbits, skunks, raccoons, foxes, coyotes and wild cats were fairly common. Jack rabbits, as previously mentioned, were scarce and of badgers and prairie dogs there were none. Neither did we succeed in obtaining insectivores, such as shrews and moles. We collected a few jack and cotton-tail rabbits and incidentally trapped a fox and shot a coyote in poor pelage. The latter recalls an episode worth noting. Early one morning I was aroused by the loud call "Come quick, bring the gun." Stepping out of the door I saw Mr. Doll standing by the irrigation ditch across the highway and a snarling coyote circling about him not thirty feet away. By the time I had grabbed our only weapon, a sixteen gauge shotgun, the two ranch dogs had taken after the coyote and there ensued what looked like a game of tag. First the coyote would run followed by the dogs, then he would turn and chase the dogs. Two charges of bird shot caused the coyote to make for a scrub oak thicket, where he was killed by a third shot at closer range.



Warning had been posted against rabid coyotes and it seems that one of these beasts thus came to an end.

Aside from two common species of small lizards, *Uta stansburiana* and *Sceloporus biserialis*, we had noticed no reptiles until about the middle of May, but after that, the days turning hot, they increased rapidly in numbers as well as in size. Species of *Cnemidophorus*, known as race runners and of *Crotaphytus*, known as collared and as leopard lizards became quite numerous. These are remarkable for speed and run like a streak. To capture them most collectors employ a gun or pistol charged with fine shot, but as this is accompanied unavoidably with more or less mutilation, we substituted the boy's weapon—a good, strong beanshooter, loaded with thirty or forty pellets of bird shot. At ten to fifteen feet a charge from this weapon invariably produced a stunning, sufficient to allow picking up and bagging the game. Clark's Swift, *Sceloporus clarki*, a robust handsome lizard, with iridescent metallic colors upon its rough scales, frequents the old cottonwood trees along the streams. To bring one down out of a tree where its head and body keep bobbing up and down at the intruder, does not lack in the element of sport. The zebra lizard, *Callisaurus draconoides*, is another fine species of which we secured a good series on the sunbaked sands of the Virgin River Basin. It measures about eight inches in length, is pearl grey above, and blue and orange between black bars on the under parts of the abdomen and tail.

Excepting the prairie rattler, *Crotalus confluentus*, snakes were not common. The first rattler, encountered on May 16, startled us by its loud buzzing as we climbed a dry wash below the Bellevue Ridge. It was a vicious beast and we shot it. Thereafter we saw rattlers frequently, on some days two and three. One of their favorite haunts was along South Ash Creek, where the stream enters a formidable canyon. Mr. Doll reported one four feet long, but their average length is below three feet. They always gave us warn-



THE RARE HAWKMOTH, SPHINX DOLLI  
Natural size

ing and with ordinary precaution we did not think of them as dangerous. The deep-rooted enmity of the farmers towards all snakes probably accounted for the scarcity of the harmless species.

One of them brought us a gopher snake, *Pityophis catenifer*, killed in the field. Out of its greatly distended body we removed two adult gophers and five young. We hoped this would convince the farmer of the fallacy of killing so beneficial a species.

Toads began breeding early in May, their nightly chorus, coming from an overflow on the ranch, continuing into June. Quite common proved the western spade-foot, *Scaphiopus hammondi*, but like its eastern kin, *Scaphiopus holbrooki*, it is very secretive and could be found only at night by the aid of a lantern. The call is a loud krah-krah-rah. In June, after the breeding season, it disappears entirely.



EVENING PRIMROSE, OENOTHERA CALIFORNICA

Upon the fragrant, white blossoms, two inches in diameter, the rare hawkmoths, *Sphinx dolli*, were captured

The only frog found at Bellevue, the western tree frog, *Hyla arenicolor*, breeds in the shallow pools of streams and has a metallic, bleating call.

Mr. Doll's insect collection, butterflies especially, grew apace from day to day. He was elated over the fine series of some species which since the early government explorations to the Grand Canyon regions had not turned up again, but also he was disappointed over the poor showing of the collections of moths, due to the cool and at times bitter cold nights. Hardly anything came to the trap lantern or to the bait on trees.

With great interest we had been watching the development of an evening primrose, a beautiful, low growing plant with pure white flowers an inch and a half in diameter, for it was on this flower that we expected to capture the much desired hawkmoth, *Sphinx dolli*. When it finally began to bloom, about the middle of May, we visited the flowers nightly at twilight, but did not succeed in capturing a specimen of the hawkmoth until May 27. This is a very rare insect and we were content when we had secured three additional specimens during June.

Occupied with our work and away most of the time on collecting trips to regions removed from habitations, we had little opportunity to become acquainted with the people, but often at night we would join a gathering of men around their campfire across the road from the ranch. These men, while interested in our work, above all loved to talk about the affairs of the world. Some had travelled extensively in Europe doing missionary work for their church, and so we found ourselves at times listening to a man, unshaven, dressed in sheepskins and wearing "chaps," discoursing on the organization of governments, on architecture or art.

Camping trips into the high mountains planned for early May, necessarily had to be delayed several weeks on account of snow. On the 28th, Ernest Duffin, a neighboring rancher and a noted cougar hunter, whose services had been engaged



AFTER THE SNOWSTORM

Pine Valley Mountains, 8000 feet, May 30, 1917

as guide, sent word that he was ready to attempt the Pine Valley Mountains and we started on the same day, Mr. Doll remaining at Bellevue. Our outfit included two saddle and two pack horses and two of Duffin's hounds.

The nearest trail up the steep face of the eastern side of the range still being blocked by snow and inaccessible to horses, we approached in a roundabout way from the northern side, passing through the small settlement of New Harmony and camping the first night at Stoddards' Cattle Ranch, 7,000 feet elevation. It had been a rarely beautiful and clear day and as we looked back at the towering red cliffs glowing in the evening sun above the Bellevue Ridge, it was hard to realize that these cliffs were thirty miles away.

Hoar frost covered our blankets as we awoke from a sound sleep in the morning. When I returned from inspecting a line of traps, Duffin served breakfast—bacon and eggs, hot bread temptingly browned in the Dutch oven, and a big pan of milk from the ranch. Forcing our way through a dense tangle of scrub oak over the top of a steep ridge, we passed a number of green flats, surrounded by castellated



sandstone cliffs and in the early afternoon pitched camp behind a sheltering ledge. The sky had become overcast. A stiff, cold wind was blowing out of the northwest. We unloaded and hobbled the pack horses and turned them loose to shift for themselves on the mountain sides where Duffin said the pasture was good, though I could see nothing save little bunches of grass. A real eastern meadow, with grass knee-deep, surely would be a revelation to some of these westerners.

Duffin and I then rode off, keeping a sharp lookout for tracks of cougar for which these mountains are considered a stronghold. Indeed the ranchers have given up raising colts on the mountains, because invariably they are killed by the cougars. We saw several tracks but none fresh enough for the hounds to follow. At one place we came upon the remains of a deer with fine antlers, the head still attached to the vertebral column,—the victim of a cougar. Another head, found later, bore a still larger set of antlers, but was somewhat the worse for weathering. The going was extremely rough. The flats proved boggy and green, not with grass, but with a small weed and the innumerable rosette-like heads of the poisonous hellebore, just peeping out of the black ooze. By following cattle trails we managed to skirt the bogs only to find ourselves entering narrow, rocky ravines where it was necessary to dismount and lead the horses. But as Duffin said: "I have never found a place where I could get in and not find a way out." He lived up to this reputation.

After a particularly rough stretch over a deep snow-bank where the horses broke through and through, we gained the top of a commanding knoll just as four deer made off leisurely towards a rockbound plateau below.

On our way down we shot a pine grouse, a fine male bird and among the rocks several chipmunks of a different species from those at Bellevue.

Before reaching camp it began to snow. We hurriedly





WHERE THE COUGAR HAD FEASTED

Head of Virginia deer, still attached to vertebral column, Pine Valley  
Mountains, 8500 feet, June 1, 1917

erected a sort of lean-to out of the pack-covers, gathered fir boughs for bedding, arranged the blankets and crawled in. Towards midnight we heard the hounds howling in a canyon below the camp. They had taken up a scent. Duffin thought that if it were a cougar they would tree and hold the animal till morning. So we turned over again, feeling warm and cosy under the lean-to. It was clearing at day-break, but fifteen inches of snow had fallen during the night. Loose and fluffy, it covered the ground and cliffs and clung to the aspens and firs—a beautiful wintry sight.

Near the head of the canyon we picked up the tracks of the hounds and followed them on foot for several miles. Occasionally we caught the faint sound of their cry. Evidently they were still going. Duffin decided that they were after coyotes, not a cougar. He whistled piercingly through his fingers from the top of a cliff and within fifteen minutes both hounds came in. Our next care was for the horses. We found them, none the worse from exposure, huddled under a pine tree half a mile from camp. Drying our

clothes by the fire, while preparing skins of chipmunks and mice, caught in traps, occupied the rest of the morning. By afternoon the snow was melting fast on the sunny sides of the mountains, changing the brooks into torrents. We rode off again, keeping on the steep sides of rocky slopes and avoiding the miry flats which, indeed, the horses could not be induced to cross. We carefully examined every rock-slide expecting to locate the abodes of woodchucks and pikas, but no evidence that these animals live in the Pine Valley Mountains was found.

On the next day, after following the track of a wolf all morning only to lose it finally in a flooded meadow—much to the disappointment of Duffin who was anxious to earn the \$50 bounty on these scarce but very destructive animals—we decided to break camp and returned to Stoddards' Ranch by night. From here we visited several prairie-dog towns located on Pinto Creek, at the unusually high elevation for these animals of 7,000 feet, and then we spent several days at the base of the Iron Mountains collecting more prairie-dogs and other rodents at an elevation of 5,000 feet. On June 8 we returned to Bellevue.

A few nights later, at a camp fire gathering, I arranged for a trip to the Kolob Plateau with William Wright, a sturdy, prepossessing young Mormon. We were to start from his home town, Virgin City, twenty miles southeast from Bellevue, on June 20. The problem of how to get to this place with my equipment solved itself satisfactorily on the 19th, when a merchant returning to Virgin City, found himself without a teamster and I offered my services in exchange for the transportation. My wagon was loaded with sacks of oats so torn that the grain constantly scattered over the road. We left Bellevue at eight in the morning and reached Virgin City at ten that night. I had earned my passage.

A delay in obtaining camping supplies, of which Wright informed me in the morning, gave opportunity to visit Zion



ZION CANYON NEAR WYLIE'S CAMP

The canyon walls rise 2000 to 4000 feet above the creek bed, in a wonderful display of sculptures and color



NORTH FORK OF VIRGIN RIVER NEAR VIRGIN CITY

Cottonwood, mesquite, and creosote the principal vegetation

Canyon, one of the most superb scenic attractions in the state of Utah. A fairly good road, constructed by convict labor, and a "Wylie Camp," established in the Canyon within the year, have opened this region to automobile travel and tourists are beginning to come in from all over the country. No such conveyance, however, being available to me, I travelled more primitively in the one seated rig of the mail carrier. The distance from Virgin City to Wylie's Camp is twenty-five miles. Our course lay along the Virgin River, a rapid stream where it cuts under flat-topped escarpments, and sluggish where it flows over sandy flats. Its shores glistened with the alkali deposits of the chalky water. Long before we reached the canyon its location was indicated by tremendous red and white sandstone cliffs, standing three and four thousand feet above the valley floor.

A mile wide at its mouth, the canyon becomes narrower and narrower until in its deepest recesses it shuts out the sky. In some parts it is depressing—nay appalling in its depths and gloom—in others it is inspiring—sublime! Never have I seen cliffs so rich in color nor so fantastic in sculpture. Shiprock, Castlerock and many more are the fanciful names that have been applied to parts of the canyon, but none of these breathes its spell and grandeur. Different must have been the feeling of the Mormon pioneer who in the temples and towers of the canyon saw and felt the abode of God, for he called it the Canyon of Zion.

Three days later I camped with my guide at the Earles' Dry Farm on the Lower Kolob Plateau, elevation 7,000 feet. The farmer was proud of his fields of rye, already standing two feet high. But he felt anxious over his prospects for corn. Cutworms were nipping off the young plants just below the surface of the soil. Always in danger of drought and troubled with weeds and insect pests, the dry farmer's life is beset with cares. Adjacent to the farm, among ledges weathered into curious shapes, were masses of white lupine, yuccas, prickly-pear with magenta blossoms





SPHINX ROCK, LOWER KOLOB  
PLATEAU

and beautiful sago lilies, purple and pink. Here we collected a number of cicadas, locating them by their buzzing song. Once, expecting to grab a cicada among the lupines, I narrowly avoided the strike of a rattler. I have been deceived before by the similarity of the song of western cicadas to the buzzing of a rattle-snake, but heretofore my experience has been always to find a cicada instead of a rattler. This time it was reversed.

Leaving Earles' Farm and ascending 2,000 feet over a rocky, zig-zagging road, we camped next at Blue Springs on the Upper Kolob Plateau. This region, far from being level, on the contrary is intersected by deep ravines often surmounted by black, volcanic cones, or sheer bluffs, variously colored by the rock of which they are composed. Be-



HOME OF A DRY FARMER AGAINST WIND-HEWN RED SAND-  
STONE CLIFFS

Lower Kolob Plateau, 7000 feet



tween these were open glades, yellow with dandelion and primrose, and again sections forested with aspen, spruce and pine.

We were soon busily engaged collecting woodchucks, spruce-squirrels, spermophiles and other rodents, and in preparing their skins. The woodchucks, called "whistlers" by the Mormons, live among masses of black basaltic rocks, piled up in gigantic disorder. Invariably our approach was announced by the shrill whistle of a big individual, squatting upon the uppermost rock, whereupon the rest of the colony would scamper for their holes. We had no success with traps, there being too many entry holes among the rocks, and therefore resorted to shooting. Even this presented difficulties for if not killed instantly the animals with their last dying kick would roll down into the crevices, irretrievably



WESTERN SPRUCE SQUIRREL, *SCIURUS HUDSONICUS*, SUB-SPECIES  
OR S. P.

A relative of the eastern red squirrel, but larger in size and silvery gray in color



FEEDING STATION OF SPRUCE SQUIRRELS, MARKAGUNT PLATEAU, 10,000  
FEET, JULY, 1917

Snow-bound during nine months of the year, the squirrels provide for the long winter by gathering many bushels of spruce cones. These feeding stations are found about half a mile apart

lost. The species, *Marmosa engelhardti*, has been named for a specimen collected by the writer in the Tushar Mountains, Beaver Co., Utah, thirteen years ago. Thus in turn it fell to me to hunt my namesake.

The spruce-squirrels, like their kin, the eastern red-squirrels, were found not lacking in impertinence and profanity as they sat scolding us from the trees. They are beautiful animals, silvery grey above and pure white on the lower parts. We found their nests upon the branches of spruce—big balls of boughs lined with bast and grass, but we also saw them enter holes in trees and it is there, most likely, that the young are born for we could find none in the nests on branches. Remarkable about these squirrels is their habit of establishing regular feeding stations, about half a mile apart in the spruce woods. At some of these stations the

torn spruce cones have accumulated to a depth of one or even two feet around the base of trees, with perhaps thirty or forty bushels in such a heap. In this manner the provident animals no doubt prepare for a winter during which the ground remains snow-covered for eight or nine months.

Excepting a small garter snake, *Eutaenia elegans vagrans*, there are no snakes on the mountains above 9,000 feet altitude. I was surprised, however, to find a horned lizard, *Phrynosoma hernandesi*, a small, sluggish species, for these creatures are more apt to be associated with the hot sands of the desert.

Hunting for a species of the varying hare, of which I had reliable information that a few occur at high elevations, while proving futile, took us on long rides to widely separated sections on the plateau. In one place, known as "horse pasture," we found ourselves standing above Zion Canyon and I was impressed again by the immensity of its chasm. At another place, Le Virkin Breaks, we looked upon a cliff, fifty feet high, which actually had been in the making during the year. Unusually heavy snows, followed by late but rapid thaws had caused the sinking and sliding of large land masses, thus exposing what represents, undoubtedly, the rim of an ancient crater. In crossing this section we had to use the utmost caution to prevent the horses from falling into crevasses two and three feet wide and many feet deep.

On our rides we often came to sheep camps. If it happened to be meal time the etiquette of the mountains required our dining with the shepherd. Most of the men are young and of a fine, sturdy type. Some follow this calling during the summer only as a means of paying their way through college. Their wages are from \$60 to \$75 per month and keep. The herds, usually containing 1,000 to 1,500 sheep, have to be moved every few days to provide fresh pasture. At such times young lambs are apt to go astray. We frequently came upon the poor creatures, feebly bleating





MARKAGUNT PLATEAU, 9000 FEET

as they heard us. If there appeared to be a chance to save their lives, we would carry them to the nearest ranch to be brought up as bottle babies.

After ten days in the delightful cool climate on the Kolob Plateau we descended again into the torrid zone of the lowlands and before returning to Bellevue spent a day at Hurricane. Here the Virgin River has cut through the Hurricane Fault forming a canyon 1,500 feet deep. Near the base of the canyon are several hot sulphur springs, their pellucid waters gushing out of the ledges above the stream. Half way up the face of the canyon, blasted into the solid rock, is a canal which, from its source six miles up the river carries water to the extensive plain below the Hurricane Fault. On my visit in 1904, before the canal had been completed, this plain was impressive only by its desolation; today it supports a town of nearly 2,000 people.

Northwest, about one mile from the town is "Skeleton Cave." For some time we searched for it among the monotonous environments of creosote, sage and lava blocks; then we nearly stepped into its mouth. The narrow opening,



#### ENTRANCE AND INTERIOR OF SKELETON CAVE

The floor of the cave is covered with the bodies—skin and bones—of practically every animal indigenous to the region, including lizards and snakes



two by three feet, abruptly drops into a vaulted chamber, ten feet deep by forty feet wide. A volcanic bubble with the top blown off accurately describes the cave. The unfortunate animal that falls in here cannot possibly get out. The floor literally is covered with the bodies—just dry skins and bones—of coyotes, foxes, jack rabbits, cottontails, rats, mice, lizards and snakes. How long have they lain there? Who knows?

On a final camping trip during July, with Mr. Doll, and William Duffin of Bellevue as guide, we visited first a natural bridge discovered only a year ago in Coal Creek Canyon, nine miles above Cedar City, Iron County. A good road, connecting with a coal mine and a saw mill, leads to within one mile of the bridge, but this one mile, without road or trail, is so rough and so full of obstructions that we could well understand why this remarkable phenomenon had so long escaped attention. As seen from the creek-bed, 1,000 feet below, it is hard to realize that the bridge, near the rim of the canyon, spans a ravine 120 feet wide and that the span is twenty feet thick and thirteen feet across the top. The formation of the canyon is limestone, shale, and white and yellow sandstone, all in horizontal stratifications. The limestone contains fossils of marine mollusks in excellent preservation. Few people as yet have seen this natural bridge.

We returned to Cedar City on the same day, camped on the outskirts of the town and early next morning started for the Cedar Mountains and the Markagunt Plateau, about twenty miles beyond. On this trip we carried our equipment in a light wagon, drawn by two horses, Duffin driving and Mr. Doll and I riding when the road was level, but walking when it was steep or rough, which it proved to be most of the way.

Upon the plateau we experienced much trouble in crossing ravines and boggy meadows where the horses became mired and the wagon sank in to the hubs of the



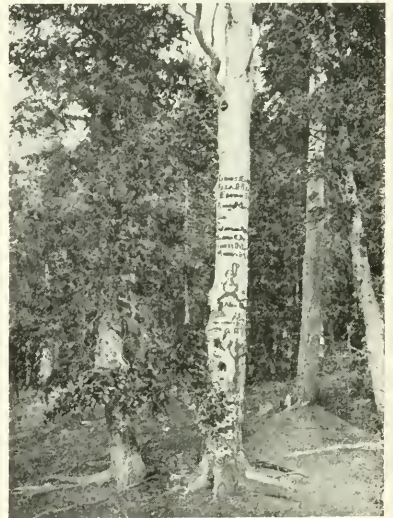
COAL CREEK CANYON NEAR OLD  
SAW MILL

wheels, but then also we passed through forests of aspen, where it was pleasant to travel among the white tree trunks and masses of larkspur just coming into bloom. In another section we were amazed at the display and variety of flowers growing upon the slope, adjoining a stream. There were white columbine, pink sweet briar, red bugle weed, yellow mule's ears, blue larkspur, sago lilies of different shades, and many others—a riot of color and a delight. In former years, we were told, this was the condition of every meadow and glade. To-day such places are few and sheep grazing is the cause.

We located our camp at the head of Duck Lake, a picturesque sheet of water surrounded by meadows and wooded hills, at an elevation of 10,000 feet. The lake is fed by numerous springs and contains trout of large size. Its outlet is subterranean, giving rise to a good sized stream in a valley five miles below. During a week's collecting we largely extended our series of mammals and insects, but again failed to secure or even to see a specimen of the varying hare. This animal, while formerly not uncommon, is becoming extremely rare.

On July 22 we reached the railroad at Lund, whence we returned east.

G. P. E.



ON THE SHEEP-HERDERS' TRAIL  
THROUGH WOODS OF ASPENS,  
MARKAGUNT PLATEAU,  
9000 FEET

THE year 1917 was notable in New York City for the opening of the Catskill Aqueduct which supplied the city with a new water system suitable to its needs. All of the city's educational institutions united in celebrating this important local event by holding exhibitions reflecting their activities. The Brooklyn Museum at the request of the Mayor of New York's Catskill Aqueduct Celebration Committee and the sub-committees on art, scientific, and historical exhibitions, arranged in its galleries a collection of the works of American painters who were prominent in the period from 1860 to 1885. The following pages are taken from the catalogue of the exhibition.



PORTRAIT OF ABRAHAM LINCOLN

From the painting by an unknown artist in the Brooklyn Museum



CHILDREN ON THE BEACH

From the painting by WINSLOW HOMER in the Brooklyn Museum





MADONNA AND CHILD  
From the painting by ROBERT L. NEWMAN in the Brooklyn Museum



ROME, REPRESENTATIVE OF THE ARTS  
From the painting by ELIHU VEDDER in the Brooklyn Museum



THE MORTERATSCHE GLACIER, UPPER ENGADINE, PONTRESINA  
From the painting by ALBERT BIERSTADT in the Brooklyn Museum

"Lady Washington's Reception," the famous historical painting by Daniel Huntington, which formed such a distinguished feature of the recent Museum exhibition, was painted in '61 and shown at the Paris exposition of 1867. It was formerly in the collection of A. T. Stewart and was purchased by the Hamilton Club of Brooklyn at the sale in 1887—eleven years after Mr. Stewart's death which took place in 1876. Since that date, naturally, it has been unknown and inaccessible to the public until the present time. The canvas is 68" x 111" and includes 64 notable men and women of the Revolutionary period, mostly authentic portraits. The study of the painting was much assisted by a key or sketch diagram so numbered that each figure can be identified. There was also on exhibition Huntington's original color sketch for his great composition. This was purchased at the studio sale after Huntington's death, in 1906, by Mr. John Hill Morgan, and presented by him to the Hamilton Club as a pendant to the painting. This little picture has the style and quality of a Monticelli, and is a wonderful revelation of Huntington's sometimes underrated talent. A final rounding out and completion to the series of pendants to the great picture was the excellent engraving by Ritchie which spread its reputation throughout the United States, and has in fact been the only reference for a knowledge of the original since it became the property of the Hamilton Club in 1887.

The half-tone illustration opposite gives a good idea of the remarkably successful general arrangement and individual posing of this splendid composition, and those who examined the painting found it equally attractive for its sweetness and tenderness of tone, its beautiful and well contrasted coloring, and the dignified bearing and well differentiated characterization of the individual figures. A large proportion of these are studies from authentic portraits. To specify the individuals portrayed would be to catalogue all the worthies, heroes, statesmen and distinguished women of the Revolutionary period. It was not assumed by the painter that these could have all been actually present at one time at any one of the receptions given by Martha Washington, but these receptions did undoubtedly include at some time or other all the people represented. The title of the "Republican Court" which is sometimes given to this picture by biographers of Huntington may be open to criticism from the point of view that republics are not supposed to have





LADY WASHINGTON'S RECEPTION

From the painting by DANIEL HUNTINGTON in the possession of the Hamilton Club of Brooklyn

courts, but this title still indicates the general subject matter of the picture as not representing any individual historic event. It will be observed that almost all of the foreground figures in full view are ladies, and it is this arrangement which has enabled the artist to develop the color scheme of the painting in such varied and beautiful ways; as their dresses are naturally far more effective for decorative purposes than the more sober costumes of the men. Among these is the notable, but not very prominent figure of the Duke of Kent, father of Queen Victoria. This is the figure on General Washington's left hand.

Daniel Huntington was born in 1816 and died in 1906. He studied under Morse and Inman, and spent two years in Florence and Rome, beginning in 1839. From 1851 to 1858 he was in England. Otherwise, his life was spent in New York where he became the leading portrait painter of his generation. His high character, intelligence, social talents and long life gave him a leading position among the artists of the city. He was for years President of the Century Association and of the National Academy of Design, and such other honors as the country afforded were freely and deservedly his. He was sixty years old when the revolution in American art began about 1876, with the work of Duveneck, Chase and others of the Munich School, and naturally did not change his style at such an age. Thus he continued to paint for nearly thirty years longer in the style of his own earlier generation. How great the possibilities and performance of that earlier and generally inferior period occasionally were, is well shown by "Lady Washington's Reception."

It is within the memory of many members of the Rembrandt Club of Brooklyn that Daniel Huntington was invited to address them some twenty years ago at the house of Edward H. Litchfield on Montague Terrace. He was desired to speak of his painting of "Lady Washington's Reception" chiefly, and did so in detail, relating many incidents connected with the work and with his search for the original portraits of the persons depicted. The impression gained from his address by one gentleman who heard it is that only two of the figures were based on the less authentic suggestion of family traits and general family likeness.

The engraving by Ritchie which hangs beside the picture has already been mentioned. It was in its day the best known engraving in the country, and there were few homes with any pretensions to gentility or culture which did not own it. The artist, Alexander Hay Ritchie, was born in Glasgow in 1822. He came to New York in 1841 and achieved distinction in engraving and mezzotint. He



also painted in oils and was made a member of the National Academy in 1871. After 1856 he lived in Brooklyn until his death in 1885, and engraved many popular and important pictures. The excellence and fame of his work may be argued from the fact that his price for a small line portrait engraving about three inches by two was \$2,500., and that he executed a large number of portrait engravings of men distinguished in commerce and finance for this price.

The object of this note is to congratulate the Hamilton Club on its possession of the Huntington picture and its pendants, and to thank the Club on behalf of the Museum for its much appreciated loan.

## MUSEUM NOTES

During October and November, Mr. Rockwell, Chief Taxidermist, made a trip to Newfoundland for the purpose of obtaining specimens and accessories for a habitat group of caribou. Six of these northern members of the deer family were obtained, the collection including young animals as well as full-grown stags and does. The group will be prepared for installation in the new wing of the Museum.

Installation of a series of naturalistic reproductions of mushrooms and toadstools indigenous to the vicinity of Brooklyn has been completed in the extreme east room of the Natural History floor. The exhibits are the work of Mr. Antonio Miranda.

The Museum was represented as usual at the annual congress of the American Ornithologists' Union, Nov. 13-16, by Mr. Murphy, Curator of the Department of Natural Science. This year the meetings were held at Cambridge, Mass.

The Hon. George D. Pratt, Conservation Commissioner of the State of New York, and Vice-President of the Brooklyn Institute of Arts and Sciences, delivered an illustrated lecture on "Conservation in New York State," at the Brooklyn Museum, Eastern Parkway and Washington Avenue, on the afternoon of Saturday, December 1, before an audience of about three hundred persons. The address was illustrated by a series of motion pictures of the wild animal life of New York State, and of the remarkable work of the present Conservation Commission in developing the game, inland fisheries, forests, and other natural resources of the Commonwealth.

Mr. Pratt's administration has been characterized by the most thoroughgoing efficiency in conserving and developing the heritage of economic and esthetic wealth which rightly belongs to the citizens of this state forever. He has taken steps to regulate the destruction of the forests, and has initiated extensive reforestation. He has also increased the area and usefulness of public reserves in some of the most beautiful sections of the state. His corps of scientific assistants has made searching investigations of the food and game fishes in hundreds of freshwater streams, while the fish hatcheries have steadily increased their output. The question of stocking and transplanting, not only of fish but also of deer, beavers, woodland game, birds and waterfowl, were discussed and illustrated during Mr. Pratt's address at the Museum.

In regard to enforcement of the law, Mr. Pratt's commissionership has been a period of unrelenting activity. The successful work of the wardens and publicity agents in apprehending lawbreakers, and in creating a widespread public sentiment for the protection of the flora and fauna of the state, has begun to show results of the utmost value. His discussion of the present activity and future plans of the Commission, the essential relation of the work to war-time efficiency, as well as his illustrations of the scenic beauty of many parts of the highly diversified state of New York, proved to be of the greatest interest.

Prof. W. H. Goodyear, Curator of the Department of Fine Arts in the Brooklyn Museum, was one of the two appraisers appointed to value the works

of the art collection belonging to the late John G. Johnson, noted lawyer and art connoisseur of Philadelphia, and was associated in this activity with Mr. Thomas E. Kirby of the American Art Galleries. The importance and value of this collection may be estimated from the fact that the total amount of the inventory was four and one-half million dollars.

The Department of Fine Arts has received the following gifts during October, November and December, 1917: from Mrs. Christian P. Roos, a landscape representing "Winter in the Brandywine Valley," by Bruce Crane; from Mrs. Henry J. Pierron, an eighteenth century American sweetmeat dish; from the Catskill Aqueduct Celebration Committee, a medal by Daniel Chester French commemorating the opening of the Catskill Aqueduct; from the Joint Lutheran Committee, two medals by J. M. Swanson, commemorating the celebration of the Quadricentennial of the Reformation; from Miss Mary A. Brackett, an early nineteenth century American sampler. The following loans have been received: from Mr. Nestor Sanborn, eight oil paintings by Robert L. Newman, as follows: Landscape with Woman and Child, Christ Saving Peter, Two Girls with Dolls, the Adoration, Head of a Girl, Girls Reading, Children Playing, the Fortune Teller; from the Hamilton Club, Brooklyn, Daniel Huntington's Lady Washington's Reception, with the original sketch by the artist, the key giving description of the sixty-four figures represented in the painting and A. H. Ritchie's mezzotint of the subject; from Miss Annie Traquair Lang, the portrait of Hugo von Habermann by William Merritt Chase; from Mr. John Hill Morgan, a landscape by J. F. Kensett entitled "An Island Pond near Newport, R. I.," and from Mr. Herbert Lee Pratt another painting by the same artist entitled "Mount Lafayette, N. H." The following objects have been purchased: from the Loeser Art Fund, the portrait of Col. Henry Somerby by an unknown artist of the late seventeenth or early eighteenth century; from the Batterman Fund, a small American walnut mirror of the second half of the eighteenth century; a maple table and a hanging cupboard of the beginning of the eighteenth century; from the Ella C. Woodward Fund, a marble statue of a dancing nymph by the late Olin C. Warner.

An exhibition of War Posters of the Allies was held in the Print Galleries from October 14th-28th. It attracted so much attention that it was regrettable that the date could not have been extended. Artists and classes from the Public Schools were especially interested. One day over 300 came especially for the posters. The exhibition itself was of unusually high quality and breadth of scope. Brangwyn, Steinlen and many others were included, while England, France, Italy, Belgium, Russia, Canada and Servia were represented. The exhibition was made possible through the courtesy of Mrs. F. W. Garvin of Manhattan and Mr. Edward B. Lee of Brooklyn whose loans greatly supplemented the Museum's collection.

The Museum Library is making a collection of War Posters and will be glad of any gifts. Posters have been received from Mr. Alfred T. White, 26 Liberty Loan Posters; from Mr. R. E. Babcock of Chicago, his poster, "Save our Elk"; from U. S. Food Commission, 7 posters; from American Red Cross, 5 posters; from Mr. Badami, 1 Italian poster.

On November 1st, the first view of "Lithograph of War Work in England and America," by Joseph Pennell, was held in the Print Galleries. The exhibition

continued through Thanksgiving Day, November 29th, and attracted much attention. The Museum has acquired, by purchase, the 50 lithographs in the American Series.

Mr. Pennell lectured at the Museum on November 10th on the "Wonder of Work in War."

On December 3rd, the Second Annual Exhibition of the Brooklyn Society of Etchers opened with a reception and tea to the Society's Associate members and members and friends of the Museum. The Helen Foster Barnett prize of \$50.00 for the best etching was awarded to Allen Lewis for his etching entitled "Trip Through the Clouds." Mr. Joseph Pennell and Mr. Childe Hassam constituted the Jury of Award.

Mr. Albert H. Pate has donated to the Print Department an etching by Smillie, after Daniel Huntington.

The fall course of lectures just completed has proved interesting and profitable. The lectures were given in the Museum auditorium on Saturday afternoons and were illustrated by lantern slides and motion pictures. The subjects and speakers were as follows:

NOVEMBER 10—Wonder of Work in War: with demonstration of how his lithographs were made.	Joseph Pennell, the eminent American artist.
NOVEMBER 17—Three Years among the Canadian Esquimaux.	Christian Leden, the Norwegian Explorer and Ethnologist.
NOVEMBER 24—Art in Poland.	Madam Jane Arctowska, of the Polish Victims' Relief Committee.
DECEMBER 1—Conservation in the State of New York.	Hon. George D. Pratt, Conservation Commissioner of the State of New York.
DECEMBER 8—Some Classic Etchings.	William M. Ivins, Jr., Curator of Prints, Metropolitan Museum of Art.
DECEMBER 15—Etching: Demonstration Lecture of Various Processes.	M. Paul Roche, the Distinguished etcher.

The Museum has been in coöperation with the School Art League and the usual fall course of Saturday morning talks for young people has been given in the auditorium, one of these talks—"Rosa Bonheur, the Girl Who Painted Animals," having been contributed by the Docent.

The Monday afternoon motion picture programs of carefully selected reels, educational in character as well as entertaining, which proved so successful last spring, were resumed in October and continued through the month of December, when they were suspended until spring because of the severe weather. The response to this work this fall among teachers and parents has been greater than ever before and this branch of the work of the Museum among the young people of Brooklyn has become a regular part of the educational activities.

A tiny vibration of war was felt by the Museum Library when advice came from the International Exchange Service, Washington, D. C., not long since, that "the Institution has just been informed that twenty-one boxes containing packages for distribution in France and her colonies were lost when the steamship "Juno" was torpedoed by a submarine early in February. The consignment in question included several of your publications. . . ."

Among the recent accessions to the Museum Library by purchase are: Bigelow's "Historic Silver of the Colonies and Its Makers"; Byne and Stapley's "Spanish Architecture of the 16th Century"; Cobern's "New Archæological Discoveries"; French's "List of Early American Silversmiths and Their Work"; Lull's "Organic Evolution"; Macquoid's "History of English Furniture," 4 vols.; Allen's "Japanese Art Motives"; Merrill's "Moose Book"; Roof's "Life and Art of William Merritt Chase"; Shelford's "A Naturalist in Borneo," and Valentiner's "Art of the Low Countries." Mrs. F. H. Fairbairn has donated 53 bound volumes of magazines and Mr. George H. Sullivan more than a dozen volumes of interest to print-lovers.

Miss Katharine M. Ladd, a member of the Museum staff for many years, left on October 15th to devote her entire time to Red Cross work.

The Museum wishes to express its thanks to Mrs. Helen Foster Barnett, Dr. and Mrs. Glentworth R. Butler, Mrs. John Anderson, and Mrs. Henry F. Noyes for recent contributions of articles of beauty and utility for use at Museum receptions and afternoon teas, as follows: brass samovar and tray; china, gold banded cups and saucers; silver service, spoons, lemon forks and sugar tongs; batik work table cloth.

Of interest to the public at large and to the people of Brooklyn in particular is the recent gift to the Museum by former Park Commissioner Hon. Raymond V. Ingersoll of the ribbon which fastened the flags in front of the Lafayette Monument at the time of its unveiling in Prospect Park on May 10th. This is the ribbon which Marshal Joffre, head of the French Commission, untied.

In a small way even the *Quarterly* has been affected by the recent fuel shortage, the change in paper in the present number being the result of the temporary closing of the mills producing our regular stock.



## MUSEUM MEMBERSHIP

Until 1916 the Brooklyn Museum had no individual supporting membership but during that year through the action of the Museum Governing Committee the organization of a Museum Membership was authorized. In the *Quarterly* for January, 1917, appeared a list of friends of the Museum who had become members. Following are the Museum Annual Members who have been enrolled since the printing of the earlier list:

MR. I. AARONSON	MR. W. P. ANDERSON
MRS. PRENTICE ABBOT	MR. CHARLES B. ANDREWS
*MR. ABRAHAM ACKERMAN	REV. LOCKSLEY A. APPO
MR. J. A. ACOSTA	MR. M. APTHEKER
MR. AND MRS. C. B. ADKINS	MR. ROBERT F. ARAM
MR. HERMAN AFFEL	MR. LOUIS ARKENAU
MRS. CAROLINE R. AFFELD	MR. JOSE ARMENDAIZ
MR. W. E. AHRENS	MR. JOHN TAYLOR ARMS
MR. JACOB B. AHRONS	MRS. JOHN TAYLOR ARMS
MR. JAMES A. ATTCHISON	MR. WALTER E. ASHCROFT
MR. MICHAEL AJOLLO, JR.	MR. W. H. ASPINALL
MR. J. ALBERT	MR. P. ATKINSON
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MR. ROBERT ALLENSPACH, SR.	MR. HANS BAADER
MR. WILLIAM J. ALLGAIER	MR. MARTIN BACH, JR.
MR. GEORGE L. ALLIN	MISS MARY A. BACHELDER
MR. J. W. ALLIS	MR. R. BACHMANN
MR. H. H. ALLISON	MR. JOHN H. BACHMEIER
MR. CHARLES N. ALVAREZ	MR. JOSEPH MANSFIELD BACON
MR. EDWIN A. AMES	MR. FREDERICK W. BAHRENBURG
MR. A. L. ANDERSON	MR. BYRON W. BAKER
DR. CHARLES A. ANDERSON	MRS. CHARLES R. BAKER
MR. EDWARD A. ANDERSON	MR. ARTHUR BALDWIN
MR. J. C. ANDERSON	MRS. FRED HIXON BALDWIN
MRS. RASMINE ANDERSON	DR. L. GRANT BALDWIN
MISS S. K. ANDERSON	MR. A. BALINKY
MR. THOMAS ANDERSON	MR. CHARLES E. BALL

\* Deceased

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 MR. JOHN W. BARBER  
 MR. OSCAR T. BARCK  
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 DR. JOHN H. STERLING  
 MRS. SETH THAYER STEWART  
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BROOKLYN MUSEUM QUARTERLY

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PORCH OF JAIN REST HOUSE  
Indian Stairway, Brooklyn Museum



## The Indian Stairway

THE festival in the great white marble court of the Jain temple furnished the inspiration and led to the construction of the decorated stairway. The festival came at a most opportune time. Indeed, I am not sure but what it was planned with reference to our visit. It was altogether a surprise to me. I had no idea as we drove through the crowded streets that we were to be guests at such a rare and amazing entertainment. Never have I seen a gayer and more good-natured crowd and even in India one more gaily and beautiful dressed. It presented all the colors of the rainbow and moved with us freely and rhythmically. We were bound for a common goal. Our host anticipated our questions. The soberly dressed women who carried what seemed tightly rolled fringed shawls were nuns, and their burden was used when they seated themselves, to brush small insects away. All animal life is sacred. The people, however, looked well nourished and the nuns especially cheerful and attractive. Our visit must have been without precedent for we were stopped at the gateway and everybody seemed amazed until our host, whose family owned the temple, harangued the crowd and we passed along the corridor surrounding the central court until we found a place where we could see to advantage. The enclosure was rectangular with temples rising in the centre, and separated by a wide paved way from the corridor which faced inward. At regular intervals along this corridor were thirty-six shrines each containing an image of one of the thirty-six founders of the religion. These images, not beautiful in themselves, were made hideous by the addition of huge diamond eyes put on for this occasion that they might better see the festivities given in

their honor. They wore, too, jewelled tiaras, ear-rings and gorgets, treasures that are kept, ordinarily, in the vaults below the central temple.

The excitement increased. Cheerful cries resounded. The crowd swarmed and filled the high platform where we had taken refuge. All eyes were turned to the paved way where a procession was forming and the ceremonies were about to begin. At this moment a man pushed my companion aside and told him brusquely that he was in the way of the idol's vision. When I looked and saw its uncanny eyes blazing from the semi-darkness of the shrine I realized for the first time the true objects of the festival: to please these gods and not merely to amuse and gratify their worshippers. However that may be the function proceeded with amazing zest and hilarity. A pair of miniature white bullocks were brought and hitched with silver harness to a very small and very elegant silver chariot. Thirty-six pairs of diamond eyes and ten thousand pairs of human eyes watched eagerly, and then a fairy-like little girl, beset with diamonds like stars mounted the chariot and seated herself on its throne. There was a mighty shout from the crowd. A way was cleared around the central course and the fairy-like child, preceded by trumpeters and dancers with flying draperies, and followed by the great laughter-mad crowd drove her shining car three times around the central enclosure. I was so transported by the spectacle I did not know just what happened afterwards. I am sure I was given all the information I should have been given about the temple and its builders, about its almost fabulous treasures and about the meaning of the great colored picture that hung from its central wall. I saw the white bullocks turned over to the farmer to be returned to their field and I met the fairy maiden, still very fair, but transformed again into a very shy and very human creature. In spite, however, of all the wealth of knowledge I must have acquired, one impression remains paramount: the look of the affronted idol with the diamond eyes. I am

glad it was my companion and not I who cast a shadow athwart its piercing vision.

All this, as I have said, led to the construction of the stairway. Its materials were gleaned from here and there over India. The painted columns that line its walls are from that long silent palace at Amber that has remained untouched, as if enchanted, for more than two centuries. Some of the carvings in which Christian and Indian art commingle come from an old Dutch church. Alas! no record remains. The major part, however, existed at the time of my visit as an integral part of a respectable building in the self same city where I saw the festival. The house had a street number as a respectable house should, and for all I know a place in the local telephone directory. As it was about to be torn down to be replaced by a brand new white marble structure I was able to buy it with some of its neighbors and transport it to America. This particular structure had been a rest house attached to an adjacent temple where the pilgrims who resorted to this sacred city to worship the thirty-six idols were accustomed to lodge, for many centuries. What stories must have been told within its walls through all these ages. I do not think I would have had the heart to destroy it but it had to go. White marble inlaid in patterns with colored stones like the Taj delights both the native Indian and the globe trotter.

But for that festival I might have been content to take the pieces home and with the experience gleaned in many similar repositories of dead art, arrange and display them with due regard to the usual formalities. But instead, mindful of that burning glance, I have tried not to affront the spirit of the past. Who knows what is imprisoned behind the well-locked door on the stairway?

S. C.

## Hunting Caribou for a Museum Exhibit

ON the eighteenth of October, 1917, the Brooklyn Museum received a telegram from the Game & Inland Fisheries Board of Newfoundland authorizing the chief taxidermist to kill and collect six specimens of caribou to be mounted entire in a special exhibit as one of the Museum's series of mammal groups.

With great haste an outfit was assembled, and on the night of the nineteenth I wired my guide and began the long journey to North Sydney, Nova Scotia, which is the point of departure for the steamship line connecting Newfoundland with Cape Breton. The voyage across Cabot Strait was accomplished in one night. The bare, rocky, wind-swept shore of Port Aux Basques loomed large in the early morning light. The rugged wildness of the coast is most forbidding, with moss-covered rocks and scant vegetation save a few stunted juniper trees. The town itself is little more than a few scattered houses perched up high on the most exposed positions of the hillside.

Here one becomes acquainted with the famous Reid Newfoundland Railway, a narrow-gauge line running from Port Aux Basques to St. Johns. An eight hour journey from the Port brought me to Curling, Bay of Islands, where I was met by John Pennell, who was to be my guide. I was favorably impressed on greeting a lithe, well-built man of forty-five, keen-eyed and supple as a cat—the very picture of a hardy hunter. My first impressions of Mr. Pennell were quite correct, as he proved to be a most efficient and reliable assistant. We at once got together on the subject of caribou. The first question asked was whether we would be in time to meet the migration, and when I was assured that only a small number of “deer” had yet passed at Howley





#### HERD OF CARIBOU MIGRATING

Photograph from A. RADCLYFFE DUGMORE'S "The Romance of the Newfoundland Caribou," used by courtesy of the J. B. Lippincott Co.



#### CARIBOU SWIMMING ACROSS SANDY RIVER

Photograph from A. RADCLYFFE DUGMORE'S "The Romance of the Newfoundland Caribou," used by courtesy of the J. B. Lippincott Co.





THE BARRENS JUST BEFORE THE FIRST SNOW

on their journey south, we at once began to arrange our outfit and purchase provisions and supplies for the trip. We engaged a nondescript jack-of-all-trades to act as cook and packer. I was somewhat skeptical about hiring him, as my previous experience with camping cooks had made me wary of their idiosyncrasies. A bad cook can upset the morale of the most orderly camp; he may be ever so expert in the culinary art, but if he lacks experience in the field, shun him as you would the smallpox. However, with Pennell's reassurance, I hired our Newfoundland fisherman and he proved quite handy around camp.

Our outfit consisted of two canoes, two tents, blankets, cooking utensils, and provisions for twenty days. This equipment, together with a folding tin stove, proved very satisfactory. A word might not be amiss concerning these little light stoves. They are made of sheet iron or tin about two feet long by one foot square, fitted with a telescope pipe which runs up through the tent, the roof of which is protected from burning by a circle of sheet tin. This little log burner does not weigh more than fifteen pounds, and can be con-

structed at a small cost. It may be used in the coldest weather for warming the tent and answers all the requirements of a cooking stove as well.

On the twenty-fifth of October we assembled all our luggage on the accommodation train, and after fastening the canoes on top of the car we proceeded to a station called Sandy Crossing. The accommodation, or mixed train as it is sometimes called, is a combination of freight cars with a passenger coach thrown in. It really is mixed as it is often hard to determine the difference between the freight car and the passenger coach. The train was supposed to be due at 9 A. M., but on arriving at the depot we were informed that it was about three hours late, so I went back to the hotel and had breakfast. I returned again and was told that I probably would have a chance to eat lunch before the train arrived. Acting on this suggestion, I returned to the hotel, had lunch, and finally boarded the train, which left Curling at 2:30 P. M. The distance between this point and Sandy Crossing is fifty miles and was covered at the alarming rate of about ten miles an hour.



CARIBOU COUNTRY IN WINTER

My fellow passengers were a party of twenty "meat hunters" who were travelling to the hunting grounds for a winter supply of caribou meat. They were a motley crowd made up of Irish, Scotch, and half-breed Indians, or "jack-a-tars." Clad as they were in heavy winter woollens with long-legged seal-skin boots, they presented a picture rarely encountered outside one of Rex Beach's novels of the North Woods.

The accommodations of the "mixed train" were decidedly primitive. Two smoky kitchen hand lamps had been improvised as the illuminating outfit, and by their dim yellow light many of the occupants joined in a poker game. At either end of the car a small coal stove heated the entrance. A pungent odor of coffee came from the stove at the rear, while on the other end a meal of fish was frying.

Camping outfits, together with trunks and chests, were piled high on the empty seats. Tin, log burning camp stoves were in evidence everywhere, while stacked up on vacant benches stood an assortment of guns, the like of which could not be found in a Mexican revolution. They ranged from the single barrel smooth bore shotgun, shooting a large lead slug, to a decidedly dangerous looking type of Spanish Mauser rifle.

The conductor on this train acted as baggage master, switchman, telegraph operator and policeman. He smoked long, black cigars continuously, and when not engaged in lifting tickets he stood by and directed passengers how to load their own trunks and baggage. This method of handling freight proves advantageous to both the company and the passengers, as it allows the train to make better time.

About ten o'clock at night we unloaded our outfit at what was called a station, although I failed to find one. There was no shed, platform, post, or cinder path—just the rails beside a river and a dark dreary swamp toward the north. We pitched our tent, ate a light supper and soon were

all sound asleep. At the first signs of daylight we loaded the canoes and proceeded down the river to Grand Lake, a sheet of water well worthy of the name. Its length is fifty-six miles, and it contains an island twenty-three miles long. Newfoundland is dotted with innumerable lakes and thousands of unnamed ponds. The island is said, indeed, to be three-quarters water, and this certainly seems true wherever one travels, for even on the high barrens, a vast series of marshes are encountered where sealskin boots are the only protection against continually wet feet.

The northern shores of Grand Lake are as wild today as when the Boethick Indians used it as their favorite camping ground to intercept and hunt the countless herds of caribou that roamed across this great marshy prairie on their annual migration south. But the last native red man has vanished from the Island and his place is taken by a more formidable foe of the caribou—the local “meat hunter.” By law he is allowed to kill three caribou—two stags, and one doe. As a matter of fact he kills does, fawns, or anything that comes along, and the incriminating evidence is easily disposed of with the knife.

A two mile trip by canoe brought us across the northern end of Grand Lake. Here we unloaded our outfit again and carried our luggage a short distance to a trapper's cabin where we remained for the night, the two guides and myself sleeping on the floor. We were quite comfortable, however, and at sunrise we resumed the journey, engaging the trappers to carry out two extra loads as our material was quite heavy. Our individual loads weighed from sixty to eighty pounds, except that John Pennell must have shouldered a pack of at least one hundred pounds.

The trail led first southeast over a series of wooded hills, then east through sparsely timbered swamps, finally emerging into the country known as Hinds Plains. In stopping for one of our frequent rests (as we had already carried our packs about six miles), evidences of caribou were very ap-





OUR PERMANENT CAMP LOCATED IN A PINE RIDGE ADJACENT  
TO THE BARRENS

parent. We passed several men carrying out carcasses which often furnish the only fresh meat that the native sees the year round. He surely earns this meat as far as labor is concerned for three caribou weigh about six hundred pounds, and when one has carried this load on his shoulders for a distance of seven miles to the railroad, it seems like a man-sized job.

About one o'clock in the afternoon of October 27 we pitched our tent in a large grove of spruce. Everything was wet and soggy from the heavy rains that had recently fallen. However, our duffle was dry and we were soon comfortably installed in the camp which was to be our headquarters for the next twenty days. While travelling by rail and steamship I had contracted a severe cold, and one would imagine that sleeping above the damp ground on only a scant mattress of evergreen bows would tend to aggravate this condi-



tion, yet at the end of three days' camping in the open my cold had vanished and a normal, healthy condition prevailed until the homeward journey when I encountered the foul air in railway trains and stuffy habitations.

The twenty-eighth day of October we entered into the real spirit of the hunt, but before describing my first experience in caribou shooting I might make a few remarks on the nature of the country and the methods of securing the game.

Hinds Plains, our hunting ground, is named after an ancient trapper whose line of traps covered this swampy



GUIDE PENNELL SPYING FOR CARIBOU FROM THE TOP  
OF A DEAD SPRUCE

moor for many a weary mile. It is bounded on the east and west by long ranges of hills which widen out at their northern extremity and narrow down as they stretch away southward towards Red Indian Lake. This double range of hills, and also the wide expanse of Grand Lake, form a natural pass—in fact a trap through which the great herds of migrating caribou must necessarily pass every fall on their journey to the south coast. It is little wonder that relics of the Red Man's hunting are still found in this section and that even today it is the most likely spot on the Island in which to obtain caribou. Native "meat hunters" may be encountered here who have journeyed a distance of one hundred and fifty miles by rail in order to obtain their winter's meat supply.

In hunting caribou during the October migration entirely different tactics are employed than would be practicable in the early September season. In the late summer the "deer" as the Newfoundlanders call them, travel along the higher dry barrens and graze around the open ponds where one must stalk them like other big game, but during the migration the best method is to lie in ambush in the path of the travelling herds and adhere to the principle of "watchful waiting." A "gaze" or "blind" is constructed not so much for the purpose of concealment as for a wind-shield or shelter from the severe storms which sweep over this bare and scantily wooded country.

From all points of view the migration of caribou is one of the most interesting phases in the life of our larger North American animals. By nature the caribou is a restless, roving beast, always looking for a better feeding ground than the one he happens to be in. In fact the life of the caribou consists of a series of migrations which only terminate in his being shot, or killed by the forces of nature when old age overtakes him. The animal is born in the midst of its mother's journey to the summer feeding grounds in the northern part of the Island. The season of birth is May or June and the fawns can follow their mothers when they are

about three days old. Their ability to run over bogs is simply marvelous. They are adapted to such country by a highly specialized development of the hoofs and dew claws, which spread over a large surface of ground, and so aid materially in supporting the weight.

Sense of direction is an inherited trait in the caribou. We saw one little lonely fawn, whose mother had probably been killed, and it was travelling as directly toward the south as if in the company of a large herd. It was first sighted during a light flurry of snow wending its way alone around mud holes, through swamps, over snow drifts, coming up nearly into our camp, but always keeping a true southerly course. This little creature knew the way even though he had undoubtedly never been over the ground before, but fate failed to guide him clear of the greedy meat hunter and he was cut down by a native who could see nothing more interesting in a caribou than the small amount of meat it furnished. These men who hunt for meat are a bloodthirsty lot. They do not hesitate to kill in excess of their legal allowance of three caribou. Indeed, I have seen two of them slaughter ten caribou within sight of where I stood, and within a quarter of an hour. The wholesale butchery of caribou in Newfoundland is a revolting sight. There were scenes that made me turn away in order to try to forget the gruesome tragedies. This is just a part of what has been occurring for many years but the toll of death has had its effect and the fate of Newfoundland's game will be like that of the bison of our western plains unless the Government heeds the demand for a long close season in order to retain its large herds permanently.

The figures in the reports of shipments of caribou carcasses taken from this northern herd show an alarming decrease. Two years ago 800 "deer" were killed in a small section of the country, where today one hundred and fifty or two hundred is the total shipment.

The first day's caribou hunting was successful. At daybreak we started off and on reaching a little round knoll in the centre of an open swamp we kept constant watch on the surrounding country through powerful field glasses. After watching for about four hours without any caribou making an appearance, Pennell remarked that he would "bile" the kettle, as the Newfoundlanders say when making tea. While he was thus engaged, I caught a glimpse of something in the distant landscape—a mere dot which attracted my attention at once. It looked like one of the moss-covered boulders which dotted the sloping hills of the horizon, but I noticed a slight movement, and on focusing the glasses more clearly four caribou loomed up on the lens. "Here they come!" I called to Pennell, who dropped the tea kettle and came running up the rock on which we had our lookout. A few more times we passed the glasses from one to the other and then decided to begin the stalk. The "deer" were moving along at a lively pace, walking in single file for a few moments and breaking into a trot every little while. They were following their lead or trail which ran north and south. It was thus a case of intercepting them as they travelled in our direction. This may seem quite easy, and sometimes it is, but more often the caribou make a slight detour around a large pond which brings them entirely out of range, and here is where the experience of a native guide comes into play. He has a way of foretelling just the direction a caribou is going to take and the trail he is most likely to follow. Pennell judged this problem as accurately as many others of a similar nature. The "deer" headed slightly to the left and began to graze. We made a lively sprint of about three hundred yards in their direction (partly under cover of a clump of spruce trees) but, before we came within good range we were detected by an alert young doe who communicated her fears to the three other animals who were slightly ahead. We stood motionless in order to cause no further alarm. Remarking to Pennell

that it was a long shot, I held the front ivory sight high up on the shoulder of the nearest stag. At the report of the gun only three caribou rushed away. We heard the impact of the bullet distinctly and rushed up to find a young spike-horned stag. At once we made certain measurements and began to skin and preserve the first specimen for the Museum group.

Two days more passed by and no caribou were seen. The morning of the thirty-first broke stormy with a penetrating, cold rain, and wind blowing in the wrong direction for hunting. However, we started out, arrived at the look-out and made a fire by which we could keep comfortable and still scan the marshes for signs of game. At noon we were joined by two other hunters, and after a brief lunch of tea, bread and cold caribou meat, we resumed our vigil until about two o'clock in the afternoon when we spied a single doe, which was added to the collection, just as she stepped across the reserve line.

Waiting for caribou is sometimes a monotonous form of hunting, but when a large herd is spied the excitement is intensified and the ancient spirit of the chase asserts itself. All other interests fade, and the primitive man steps forth to bring down the quarry, just as he did in the days when hunting was the only means of obtaining a livelihood. The remaining four caribou that I killed were taken in a manner quite similar to the first two, although certain incidents in the hunting of each specimen stand out clearly. In one instance, we sighted a herd of twenty-one, all strung out in single file, rushing along during a snow storm. It was a wonderful sight and something not to be forgotten. This herd was a long distance off and in order to cut across their trail and intercept them, it was evident that we would have to run around a lake or else take the risky chance of traveling over the thin ice which covered its surface. We decided on the dangerous plan—there was no other choice except to sit by and let twenty-one caribou walk away un-





YOUNG STAG IN FINE PELAGE

molested. The middle of the pond was reached without causing anxiety, but here the ice creaked and groaned like a large plate glass window before it finally falls; cracks appeared and branched out before us twenty feet ahead, but fate was kind and we reached the farther shore without mishap. The pursuit continued, and in a breathless condition we finally managed to intercept the

herd which had been startled by a party of "meat hunters" who had also joined in the chase. But with all the maneuvering the "deer" evaded all the hunters, who had figured on a large coup.

On the sixteenth day of November I shot another stag. This completed my allowance of six. I was glad that the killing was over, but happy in knowing that we had obtained several fine specimens, not exceptional in horn measurements but typical representatives of their race both in color of coats and size. Large stags are extremely rare in this section of the country. Out of 130 "deer" which passed along the leads over which I was watching, only three large stags were seen. All the rest were young stags and does with an equal number of fawns. The following is a list of the number of caribou noted each day. This will give a general idea of the way they may be expected to appear, but it will be noted that there is a scant number of large stags. The

list, showing the number of stags encountered in twenty days' hunting, seems to prove that one must go further into the interior in order to obtain large horns, and encounter more stags, but these sections may only be reached in the September season or, during a mild fall, in the October season; if a sudden cold snap occurs, one is liable to be snowed in. The rivers may freeze up, thus blocking travel by canoes and causing much hardship and delay.

Many sportsmen have been led to believe that it is quite easy to obtain fine heads during a brief hunting trip to Newfoundland. This is a wrong impression. It might have been readily accomplished eighteen or twenty years ago, but with the great decrease in the number of large stags at the present time, one may hunt for a month and feel fortunate in obtaining a good thirty-point head.

Millais, Selous, and H. Hesketh Prichard probably obtained better collections of horns when they visited the interior of the Island ten years ago than have ever been taken since, but it must be remembered that these sportsmen all hunted for long periods and journeyed to the Island for several years in succession.

R. H. R.

Number of Caribou  
sighted on Hinds Plains  
between October 28 and November 16, 1917.

		Large Stags	Young Stags Does and Fawns	Remarks
October	28		4	1 spike-horned stag killed for group
	29			
	30			
	31		1	1 doe killed for group
November	1	1 medium stag	1	" " "
	2			
	3		45	Seen in herds of 5, 7, 12 & 14
	4		2	
	5			
	6			
	7	1 stag had shed antlers	3	Fawn killed for group
	8		9	
	9			
	10			
	11		2	Fawn found dead
	12		7	
	13		5	
	14		17	
	15	2	17	1 stag bought from local hunter
	16		16	1 stag killed

129

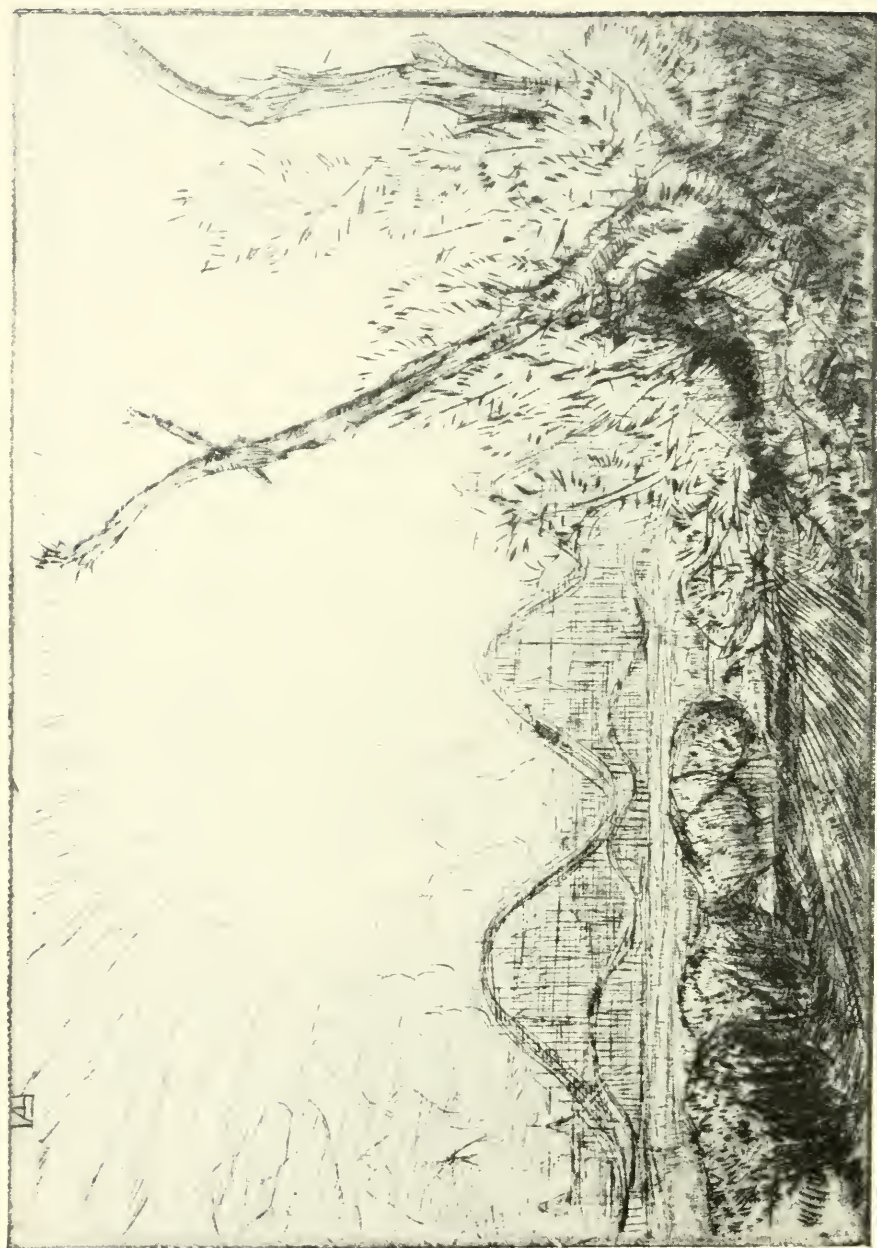
## The Brooklyn Society of Etchers

EXHIBITION OF 1917-1918

CAREFUL organization, abundant enthusiasm growing out of an initial success, together with the ideal place of exhibition provided by the Brooklyn Museum, helped to make the Second Exhibition of the Brooklyn Society of Etchers even more interesting than its predecessor. There seemed to be, indeed, a certain prevailing quality of freshness, as if the pictures had in larger measure come out of recent activities, rather than from stored reserves—a quality invaluable in an exhibition designed to show tendencies and progress and to make public record of what the etchers of America are thinking, how they are observing and experimenting and in what direction they are moving.

The Brooklyn Society of Etchers is more than a local organization. It includes in its membership and among its exhibitors men and women working at home in East and West, as well as Americans whose training and observation of the world have largely been gained in foreign lands.

For the intelligent visitor the artistic discoveries of workers in our own world and among our own people of America rank in special interest alongside fresh ventures of technical experiment toward a full expression of the individual point of view. The art of America must find material at home if it is to grow and flourish with an independent life. From this point of view the exhibition of 1917 was both inspiring and rewarding. Studies of American cities, such as Mr. Vondrous gives us in his impressive "Library, Columbia University," and Mr. Schneider in "Michigan Boulevard, Chicago" hint at a wealth of unused, if not unappreciated material. Mr. Pennell shows himself



TRIP THROUGH THE CLOUDS

Awarded the Helen Foster Barnett prize for the best etching in the Second Annual Exhibition of the Brooklyn Society of Etchers, held at the Brooklyn Museum December 3-18, 1917

ALLEN LEWIS



entranced with the smoke and vapors of our great shops and factories, a fascination already foretold in the background of his affectionately detailed study of natural forms in "Avenue, Valenciennes." Mr. Sears Gallagher is faithful to Boston, but gives us also in "Through the Elms" an outdoor impression from the New England villages; just as Mr. Roth turns away from his Italy to show us "Bleecker Street" and the "Seventh Avenue Shops."

The range of interest in the landscape and country life of America is wider still. In mere geographical distribution it runs all the way from Southern California, in Mr. Benjamin C. Brown's decisive drawings, one in soft-ground etching and the other in color, to Mr. Kerr Eby's glimpses of huddled buildings and lonely marsh on the shores of Long Island Sound. The unsown lands of the dry West find individual interpreters in Mr. Ed Borein in "The Mesa," and Mr. William H. Lester. The latter's "Day Herder" is perhaps the most appealing of these in its strong human interest. Mr. Childe Hassam is the poetic interpreter of the long-settled, hilly Eastern countryside. There is a world of the artist's own quiet enjoyment, as well as evidence of clear seeing and skill of hand in such a delicately balanced and lighted picture as "Hickories in the Hay Field."

The pictures I have just mentioned are for the most part characteristically direct, and yet personal and individual interpretations of nature as more or less affected by the long activities of man. The American love for the wilderness finds expression in many exhibits. In Mr. Frank W. Benson's studies of wild life man is present only as the observant hunter who sees the wild geese on the wing or surprises them in the haunts of their migration. A little plate by Mr. Wilhelm Georg Reindel, "Crows in Flight," belongs here with its added touch of human fantasy echoing and reiterating the motion of his birds through the wintry boughs with ribboned clouds drawn out like streamers. Mr. Morris Greenberg's "Monarch of the Forest" lives in the thick of

the cold woods. Mr. Ernest Haskell tells us of the effects of storm and sun in "The Tree on the Moat"; and the sea and the cliffs meet in misty air in Mr. Will J. Quinlan's "Whitehead Cliff, Monhegan." Two moonlight pictures in color give us a sense of night's mystery and the life of man withdrawn from the world; Mr. Frederick Reynold's "Moonlight" and Elizabeth Searcy's "Moonlight in the Park"—one on the wild shore and one in the places reserved for beauty in the town. With these belong George Senseney's rich visions of tree and cloud and air spaces.

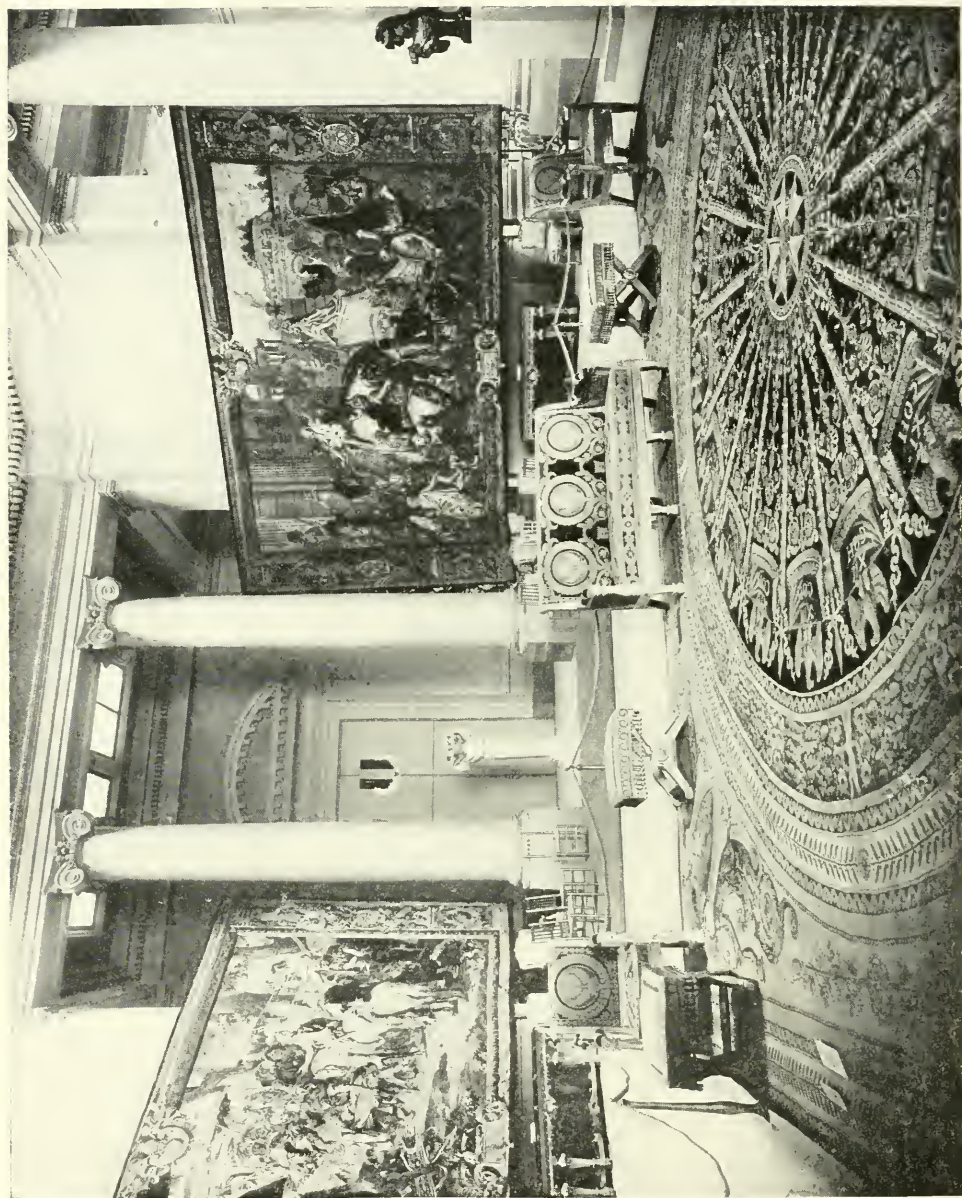
The poetry of human life expressed in form and features shaped by struggle and experience and the romance of action have their own place in the exhibition. Most alive, because both joyful and life-enhancing, are the studies from the stage and the poetic fantasies of Mr. Troy Kinney. His slight, and yet deliberately chosen and decisive play of flowing line, perhaps more than any other method of work shown, satisfy one of the claims we instinctively make upon the etcher—the claim to share his sense of triumphant adventure and sudden discovery in his work by swift thought made visible. A little more of this adventurous throwing of the whole of self into the experience of the moment would have made the careful and exquisite drawing of the young girl's head in Mr. Ernest Haskell's "Youth" more of a masterpiece. Mr. William Auerbach Levy's "Motke" is a substantial and powerful delineation of human character. Margery A. Ryerson's little studies of children are swift notations and appreciations of form. More ambitious in size and grouping is Katherine Merrill's dance of grouped figures in "Dawn," to which she has given the same patient and constructive labor as in her larger study of "The Breaker." The observer feels, of course, here and there, the influence and atmosphere of the great etchers. Rembrandt, Meryon, Whistler, Haden, Zorn—their spirit is not absent and there is a certain proportion of unconsciously derivative work. But the range of individuality in technical

method and experiment is remarkable. From Mr. Benson's flying geese in dry point, black against the empty sky, to Mr. Kimmey's silken spider webs; from Anne Goldthwaite's net of line and blot in "Church of St. Mary the Virgin," to Mr. Allen Lewis's prize-winning "Trip through the Clouds" with its penumbra of sun-lighted haze as background for tenuous line; from Mr. Herman A. Webster's clean cut neatness of diagrammatic drawing to Mr. Eugene Higgins', "The Pastoral," and the evocation of well-seen faces from the darkness in Mr. Alex A. Blum's "The Market" are interesting contrasts and comparisons. They tell us how rich, expressive and individual is the art by which these exhibitors interpret the beauty of the world.

While etching is not so immediately autobiographic a method of artistic expression as lithography, which transfers the pencil stroke to the paper by a single process, it affords on that very account room for self-expression at every stage of its progress. At each step of advance toward the finished picture—drawing, biting, wiping the plate, printing—there is room for the exercise of choice and skill, of technical mastery, decisive taking and refusing, and even for happy accident. Processes do not matter, we say, but with etching the process, so exacting and yet so flexible, becomes a means toward some delightful and individual result. There is little danger, if the variety of this exhibition may be trusted, that the etching of the future in America may become the slave of even great traditions. It is still alive, curiously interested in the world, youthful and ready to learn. These men and women are for the most part already standing on their own feet and looking with their own eyes for their own vision of order, power and beauty in a world that offers wide varieties of suggestion, discovery, experience and adventurous delight.

I. O. R.





SECTION OF FRENCH DECORATIVE ARTS. ROTUNDA, BROOKLYN MUSEUM

## The Franco-Belgian Exhibition at the Brooklyn Museum

THE Committee of the Brooklyn Museum desires to record its grateful acknowledgment of the kind offices of His Excellency the French Ambassador, of Mr. A. Tirman, Commissioner General of France to the Panama-Pacific Exposition, and especially of Mr. Jean Guiffrey, the French Art Commissioner, in making it possible to place before the public of the City of New York the comprehensive collection of French art works which so magnificently represented France at the Panama-Pacific Exposition. Without the personal and enthusiastic efforts of Mr. Guiffrey the project could not have been achieved.

### INTRODUCTION TO THE CATALOGUE

The American public owes to the French government the opportunity of enjoying the collection of French art placed on exhibition at the Brooklyn Museum on February fifth. Selected from distinguished sources it is an exhibition admirably representative of painting and sculpture of our immediate epoch and to a certain extent of the sumptuous decorative art which has through all modern history reflected and adorned French culture. Despite the great risks of the war, France, never losing sight of her mission in the arts of peace, cordially accepted the invitation of the United States to co-operate in the Panama-Pacific International Exposition of 1915. Her commissioners organized the contributions of the French artists to the International display in the Palace of Fine Arts at San Francisco and selected from the collection in the Luxembourg Museum some of the best examples of the national



painting and sculpture and from the depository of decorative arts, the Mobilier National, many rare objects for the adornment of her beautiful official pavilion in the Exposition grounds. The Fine Arts exhibit of the French government was therefore divided into three sections. Of these the paintings and sculpture, the property of the contemporary contributing artists, and the paintings and sculpture from the Luxembourg Museum have been exhibited in a number of American museums in the west since the close of the Exposition; but the retrospective collection of the decorative arts has been shown since only at the San Diego Exposition. For the first time, therefore, since the close of the Panama-Pacific Exposition, the French exhibit, excluding the contributed works which were sold at San Francisco, is assembled in its entirety. With French courtesy the delicate compliment is paid to the Americans, of confiding to their care these creations of artistic genius which is so truly the characteristic of the gifted French people. If it were not for the strong ties that unite France and America it is quite improbable that these treasures could be sent so far from home.

Visitors to San Francisco will remember that there was a collection of the sculptures and paintings of Belgian artists exhibited in a gallery fitted up for the purpose in the French Pavilion. As a mark of sympathy for her grievously stricken ally and neighbor, France assumed the entire care of the Belgian collection and that too is included in the present exhibition. It is a situation full of patriotic significance that the United States lends to her allies, France and Belgium, the aid of her men and material resource and in return receives from them the rare advantage of studying at first hand under government auspices their cherished works of art which are the most impressive manifestation of European culture.

We are not unfamiliar with French art, as has been suggested in the preface to the exhibition catalogue by the di-

rector of the Luxembourg Museum, M. Bénédite, but this is the first time that a governmental art exhibition has been left in America for so long a period for the edification of the public. It may be due to the circumstances of the war but nevertheless it is accompanied by a spirit of willingness and fraternal sympathy which cannot help but bind us more closely to the French people.

W. H. F.

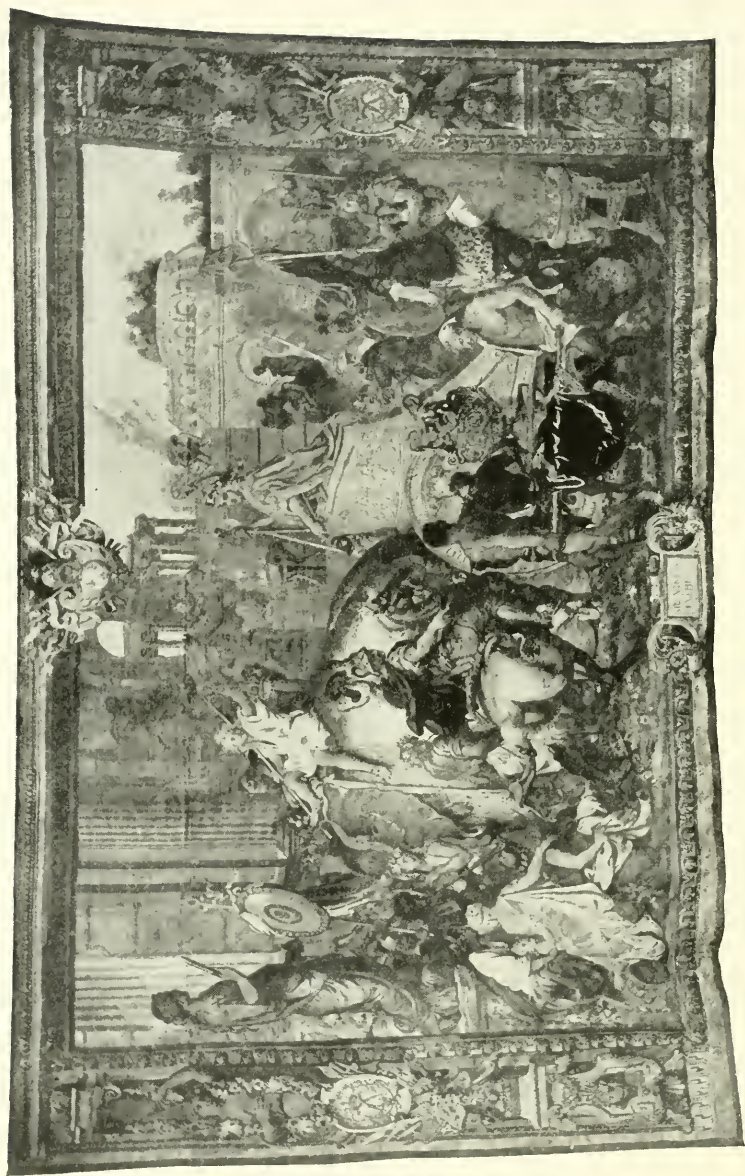
## AVANT-PROPOS

*(From the French by Léonce Bénédite)*

### TRANSLATION OF INTRODUCTION TO THE OFFICIAL FINE ARTS CATALOGUE OF THE FRENCH SECTION AT THE PANAMA-PACIFIC EXPOSITION

THE year 1870 is memorable in the history of the Arts as well as in the history of the French nation. From the political and social point of view it is the beginning of a new period which was to bring about the final establishment of the Republican form of government, and the progressive realization of the democratic ideal; from the artistic point of view it is also the beginning of a new period, that of the universal influence of the French School, and of the success crowning all the efforts of its most original masters (since the beginning of the century), to re-establish art in its normal path of expressing contemporary life, not only in its exterior manifestation, but also in its high aims which constitute in reality the individual ideal of our time.

The severe lesson of events has borne fruit. France discovered its ability to rise again from the depths of defeat. From the first moment it became a veritable bee-hive of industry. Everywhere everyone starts diligently to work amidst the ruins, and in the land reborn. French art of the period showed the solidity of its foundation and the vitality of the race through the superlative success it achieved at the International Exposition of Vienna in 1873, and its final triumph of the Paris Exposition of 1878.



THE TRIUMPH OF ALEXANDER  
Tapestry in the Collection of French Art at the Brooklyn Museum  
Lent by the French Government

Many of those famous artists who have spread abroad the glory of the School through the great romantic struggle, the Jules Duprés, the Lamis, the Cabats, the Robert-Fleury's, the Isabey's, the Gigoux, the Meissoniers, are now at this hour secure in their enduring reputations; the great naturalists or realists of yesterday, Corot, Millet, Courbet, inaugurate the period, which their work at their death will render more fruitful. All this magnificent labor of three-quarters of a century will, during this last period, merge into new and highly significant methods of expression.

With reference to the imaginative quality, the great idealist drift will be absorbed in the important movement of mural painting of which Paul Baudry, and afterwards Puvis de Chavannes, are more particularly the prototypes. As to the quality of observation, the trend of realism continues, and, becoming more and more effective in the constant effort to arrive at the essence of nature, finally manifests itself by its acute analysis, searching examination, and methodical and scientific consideration of the physical phenomena of light and atmosphere, and, it may be added, also of the moral and social phenomena of contemporary movements. From this the two distinct formulas of "Impressionism" came forth, with such masters as Manet and Degas on one side, and Claude Monet and Renoir on the other, who open for their followers so new and original a path, and also the formula for that compromise between the followers of the tradition and the bolder group of the independents, expressed by Bastien-Lepage who has received, the world over, such a sympathetic reception.

It would be pretentious, in connection with this exhibition, to write here the history of this period of art transition in France, inasmuch as it would exceed the limits of this foreword. However one fact remains and must be kept in mind: it is the strong coincidence between the date of the last great crisis of French art and that of the last great crisis of French national existence. It is the parallelism which is to be found



in the past with the same exact periodicity at each phase of the political life of the nation or the progress of the School. If the date, 1870, marks in fact the opening of Impressionism, the date of the preceding political revolutions from the great revolution of 1789 which seems to consecrate the reform of David, the dates of 1830 and 1848 commemorate equally, the first, the triumph of Romanticism, and the second, the public appearance of Realism.

The moral of these comparisons is that, in France, art is always in intimate relation with life, that it is its faithful reflection, its supreme expression. That is why it is within our reach, that it speaks to us in our own language, and that we understand it and that it leads and inspires us. This essentially human quality explains the methodic and progressive development of the French School, which has not grown up systematically, as it is in other schools, through artificial influences, in the exclusive and stifling atmosphere of the academies and museums. It is true that to the Louvre is due the education of our boldest exponents of the new, the very ones, who through a gross misapprehension, have been considered as opposed to the traditions of the past, but never did the School limit itself to the comfortable confines of the museums; the School always has fixed its gaze upon real nature and life, and the study of the human soul.

Resorting to well known illustrations, this is what makes the difference between the type of Lenbach, clever, learned dilettante, who produces quasi masterpieces which surprise us and force our admiration although reflecting superficially the work of all the masters, and the type of Ricard who has assimilated the technique of those same masters, absorbed and understood their genius, producing through the magic of his impressive coloration, the moving mystery of the human physiognomy.

These discreet qualities of careful observation, kept awake by keen sensibility, or eager imagination always restrained by sound judgment, give style and comeliness to





# THE WEDDING OF PSYCHE

Tapestry in the Collection of French Art at the Brooklyn Museum  
Lent by the French Government

the productions of this period. They are racial qualities. They can be found with that same dignified simplicity, that same noble but unostentatious style among such learned academicians as Cabanel, whose portraits are characterized by a rare distinction, as well as in the modest Panis unknown till yesterday, even in his own country. The painting of the latter, "The Man with the Violin," is exhibited here, and can be compared, because of its moderation, its simplicity, the all enveloping softness of its peaceful atmosphere, with the "Brodeuses" and "Liseuses" of Fantin, or the "Women Praying" of Legros. It is found also in Mettling, ignored by his contemporaries, and unnoticed in our Salons where he obtained with difficulty two honorable mentions, and to-day his works are much sought for in Holland and in England. The France of the XXth century is full of interesting personalities of the second rank, who gain recognition through sheer force of justice.

It would be superfluous to praise to the American public these masters who already enjoy its appreciation in such full measure that we cannot think of the hospitality with which they are received in many public and private galleries of the New World without a feeling of sincere gratitude. We know how America values the works of our great national artists. If things go on as they do, shall we not soon be obliged to go to America to study French art?

It is the ambition of Frenchmen, especially at this time, to have French art recognized for its artistic cohesion, fundamental honesty, racial probity, its love and worship of truth which illumines with the light of day what is termed "the divine illusion of art."

A professor from beyond the Rhine some years ago on the occasion of an exhibition of paintings in Chicago under the patronage of the Kaiser was striving to prove that the day of the French School, whatever its past had been, was over, and that its educational mission now passed to the new, healthier, stronger, more energetic German School. But





THE BATTLE OF YORKTOWN

Painting on watered silk, XVIII Century, in the Collection of French Art at the  
Brooklyn Museum  
Lent by the French Government



JOAN OF ARC SETTING OUT FOR THE COURT OF CHARLES VII  
 Gobelins Tapestry in the Collection of French Art at the Brooklyn Museum  
 Lent by the French Government

the same blood runs in the followers and heirs of the psychology of Puvis de Chavannes and Rodin as in the soldiers of Joffre. America knows how they will respond. Furthermore, it cannot forget that the initiators of what came to develop into a flourishing National American School, the La Farges and the Saint Gaudens, were descendants of French people, that the immortal Whistler was proud of his French training, that George Inness, William Morris Hunt, Winslow Homer, and their fellows have been glad to acknowledge their indebtedness to our Theodore Rousseaus, our Millets, our Courbets, and that, in this fact and in many others of more recent date, there is close relation between the art of America and of France.

Thus, let this limited selection of French works of art recall to our American friends the names of our Masters allied to theirs by such bonds of sympathy; let it remind them of those fruitful struggles, glorious conflicts, happy victories, of those new embellishments for the gratification of the eye and the delight of the mind which have marked the history of the French School during these last forty years when all its energy was centered upon the task of universal progress and civilization.

For forty-four years France instead of devoting herself to an evil program of world dominion, based upon ruin and extermination, thought to avenge the bitter past only with the pacific weapons of literature, science and art, to spread the propaganda of lofty ideals, the unselfish sentiment in favor of universal brotherhood.

Despite all obstacles and all discouragement the vigilant and proud "Semeuse"<sup>1</sup> wearing her Phrygian cap, has labored disinterestedly in sowing her cultural grain, without stint, even on foreign soil. Today the crop clusters high, thick and magnificent around her. The grass now waves luxuriantly under the eyes of the lovely "Hope" of

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<sup>1</sup> Roty's design used in the French coinage represents a female figure sowing and is known as "La Semeuse."

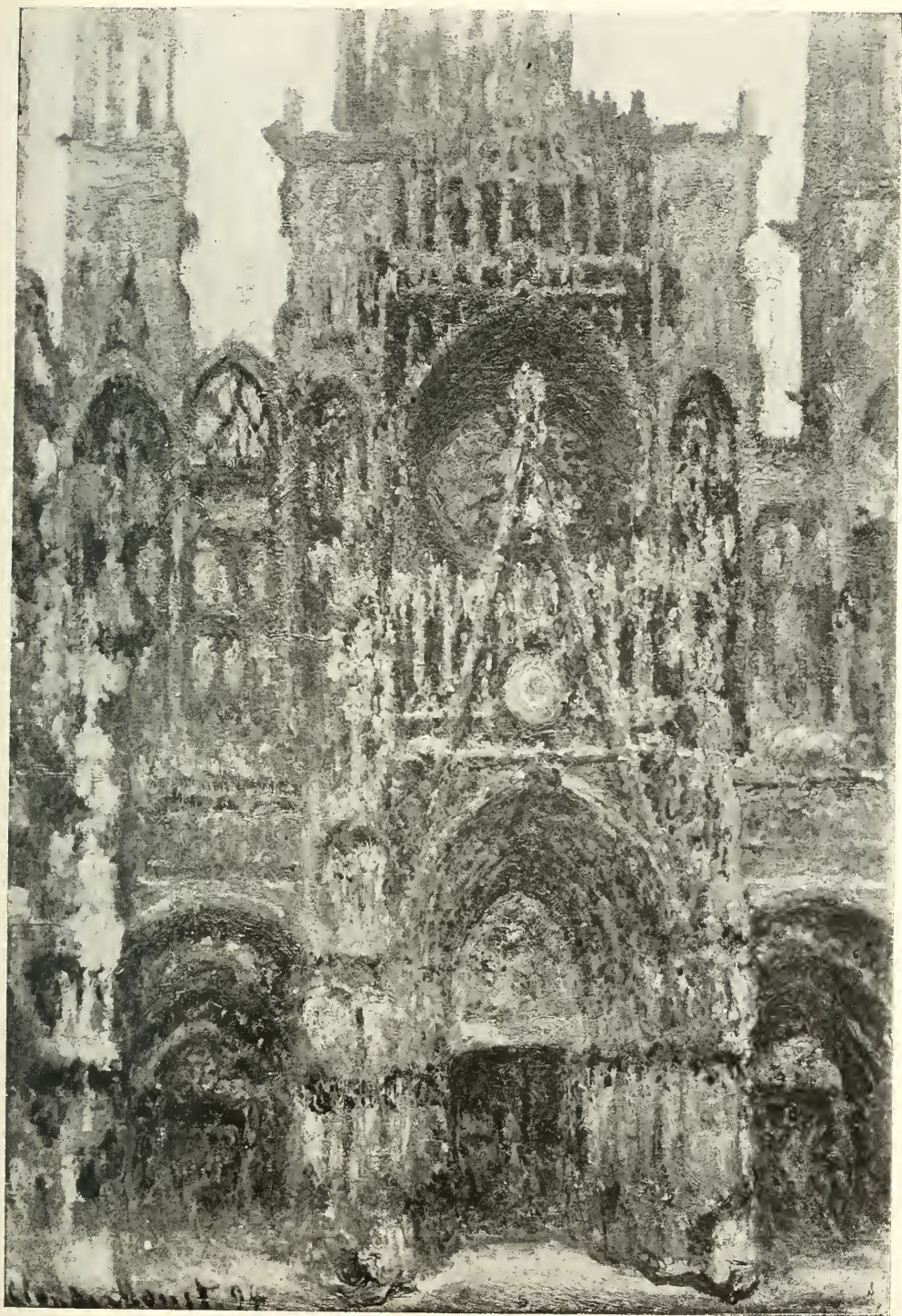


Puvis de Chavannes, which grew up feebly with her amid the ruins, the rubbish, and the graves of 1870.

And finally, this exhibition includes a significant object by one of our artists which illustrates the mission of French genius. It is a very small medal, the work of a talented young engraver, Ovide Yencesse. It was modelled after a drawing by Eugène Carrière, and represents two heads exchanging the "Kiss of Peace," and this little medal, like the beautiful, simple and sympathetic drawing, is the plastic equivalent of a few prophetic words of that great visionary, Michelet,—words that cannot be read today without a thrill of patriotic pride and faith in the future,—"*In the twentieth century France will give to the world peace.*"

## COMMENTS ON THE FRENCH EXHIBITION AT THE BROOKLYN MUSEUM

THE relation of the Luxembourg Gallery to the general scheme of French Government organization in matters of art is widely and almost universally known. As contrasted with the gallery of the Louvre, which is wholly historic in its selections, and which does not admit the work of any French artist until at least ten years after his death, the Luxembourg is the gallery of State recognition for living artists, but naturally only for those who have achieved a very solid academic fame and position, or at least a very influential critical approval. By virtue of its relations to the state the Luxembourg is inevitably and naturally a conservative institution, and consequently academic in its traditions and general character. On the other hand, its mission is also to recognize new men of great talent, but not too hastily. The Luxembourg does not anticipate a well established critical verdict. It does not follow or imitate the first daring critic who is willing to stand alone and stake his reputation for sagacity on the prophecy of a future and still unachieved popular success.



THE CATHEDRAL

CLAUDE OSCAR MONET

In the Retrospective Collection of French Art, 1870-1910, at the Brooklyn Museum  
Lent by the French Government





LITTLE GIRL WITH HER DOLL

FERDINAND ROYBET

In the Retrospective Collection of French Art, 1870-1910, at the Brooklyn Museum  
Lent by the French Government

It naturally often follows that when the more radical, more progressive and more daring artist is in question, the new man, so to speak, it is the less radical, less progressive and less daring of his pictures which achieve entry to the Luxembourg. A better Manet, better Monets, and more remarkable works of Degas and Cézanne have been seen in America than those now in Brooklyn, but the Bonnats, the Carolus-Duran, the Baudry, the Cabanel, the Laurens, the Dagnan-Bouveret, the Henners, the Ribot, the Détaillé and the de Neuville are equal to the best of their kind. Thus the special claim of the retrospective French exhibition from the Luxembourg gallery to our attention lies in its revival of our memories and our respect for the French academic worthies and teachers of the last quarter of the nineteenth century. Its lesson appears to be mainly that consecrated names, especially when newly consecrated, are not the whole of art, and that rival schools may approach so closely in their greatest works that comparisons which endeavor to establish the relative rank of these schools becomes unusually odious. Probably no one has ever thought of finding a resemblance between Bonnat and Manet, and yet the portrait by Bonnat of Madame Pasca which is the most notable picture of the retrospective exhibition, has all the strength and virility of a Manet, with just a little more agreeable suavity, and considerably more distinction. On the whole, it may be that the names of the new men, or the men who were once new, who have achieved the Luxembourg at the cannon's mouth, give greater distinction to the catalogue than they do to the exhibition.

As to the interest of subject matter, the pictures by Détaillé, de Neuville and Morot, scenes in the Franco-Prussian war of 1870, are easily foremost, and are also among the most notable works of their kind and period. They have not only the interest of historic importance, but they also have contemporary interest, in default of parallel efforts for the present war, for which sufficient time has not

yet elapsed. The retrospective exhibition includes two thoroughly competent and characteristic Raffaellis, an uncommercial and consequently excellent Boudin, an astonishing Ziem, doubtless quite the best ever seen in this country, a good Fantin-Latour, not quite equal to the one owned by the Museum, a vivid and powerful portrait (of Alphonse Legros) by Besnard, a most excellent and pathetic Roybet, surprising works by Bastien-Lepage and Falguière, a very large and unusually fine Harpignies, a characteristic Meissonier, and many other notable paintings. Last and not least may be mentioned the Hope by Puvis de Chavannes whose great name need not blind us to the fact that he has painted in this instance an anaemic and rather silly picture (said to have been purchased by the Luxembourg for 60,000 francs).

The contrast of the retrospective exhibition (75 paintings) with that of the contemporary French art (198 paintings) offers in the first instance a surprising difference of tonality. Relatively low tone is the rule in the former, gay colors and high tone are the rule in the latter. To some extent there is a corresponding relative lack of dignity and composure in the contemporary exhibition, both as regards subject matter and as regards decorative quality. On the other hand, the number of notable and excellent pictures is considerable. Their juxtaposition with others of a more rapid and occasionally hasty execution somewhat obscures the importance of the less obtrusive and more meritorious works. It has been universally agreed by the reviewers for the press that the nine Besnard East Indian subjects are the most noteworthy and remarkable among the contemporary exhibits. To these may be added the portrait of Madame Ida Rubinstein by Blanche as she appeared in the Russian ballet of "Schéhérazade." That the choice of the contemporary French exhibits (for the 1915 Panama Exposition) was terribly hampered by the war and the peculiarly trying experiences of the City of Paris during its early months, must be carefully considered. When these





THE MEN OF THE HOLY OFFICE

JEAN PAUL LAURENS

In the Retrospective Collection of French Art, 1870-1910, at the Brooklyn Museum  
Lent by the French Government

conditions are remembered it is the more wonderful that the Belgian exhibition, though small in size, is picture for picture of the very highest quality, without flaw or qualification. The uniform excellence of execution is only rivalled by the variety and interest of the subjects.

By general consent the most imposing feature of the French exhibition is that of the historic and modern tapestries, historic rugs, historic furniture, and modern Sèvres porcelain, from the Government storehouse of such treasures known as the Mobilier National. These have received wide comment in the public press, and there are most excellent accounts of them in the catalogue. W. H. G.



GUESTS WAITING FOR THE WEDDING PARTY      JEAN FRANÇOIS RAFFAELLI

In the Retrospective Collection of French Art, 1870-1910, at the Brooklyn Museum  
Lent by the French Government

The Museum lent a series of colored prints illustrating Japanese No dramas to the Neighborhood Theatre, New York City, on the occasion of its recent performance of the No drama of Tanura. Mr. Michio Ito, the Japanese dancer, took the principal part in the play, which was a noteworthy performance presented with exceptional taste. These prints were accompanied by the following explanatory note:

### The No Drama of Japan

A dramatic performance accompanied by music and singing played in a special theatre, by special actors for limited audiences of amateurs. It has no relation to the regular Japanese theatre, which is a later development.

The No plays number about 360. They were written for the greater part by unknown priests of the Ashikaga Shogunate (14th to 16th centuries), but subsequent additions have been made.

The subject of the plays are historical and legendary, strongly interwoven with Buddhistic ideas and ritual, and are uniformly animated by profound religious sentiment.

The number of principal performers in each play varies from two to five, with a chorus of singers or reciters and four musicians: flute and three drums.

The actors are usually masked and wear special brocade costumes. Numerous simple accessories especially made for the purpose are used in the action of the plays.

There are five schools of No, and numerous companies of No actors exist at present, mostly in Tokyo and Kyoto. The No Theatre, which is used exclusively for the drama, has a projecting stage about 20 feet square, connected with the dressing room by a corridor and a wooden screen at the back, usually painted with a pine tree on the sea coast (the background for Takasago). The performances are given in the day time, occupying an entire day. Several No plays are presented, with comic interludes called kyogen.

The No is commonly spoken of a dance, but while there is dancing or posturing, this is not its principal feature.

The No is the theatre of the noble class, and its patronage is entirely confined to amateurs. It has an extensive literature, even its special periodicals. Excellent accounts in English are given by William George Aston in "A History of Japanese Literature," London, 1899, and by Basil Hall Chamberlain in his introduction to "Japanese Poetry," London, 1911, and "Things Japanese," London, various dates. Translations of No plays in English have been made by Aston, Chamberlain, Dickens, Marie C. Stopes, and more recently a collection translated by Ernest Fenollosa and edited by Ezra Pound has been published with an introduction by William Butler Yeats.

### SCENES IN NO DRAMAS

LENT BY THE BROOKLYN INSTITUTE MUSEUM

Woodblock prints by Kogyo, a recent artist. (Such pictures are usually sold at performances of the No with texts of the play.)

The several actors are designated as Shite, Protagonist; and Tomo, Tsure, Waki and Kogata (child's part).

1. *Genbuku Soga*

SHITE	Soga Juro Sukenari
TOMO	Danzaburo
KOGATA	Hakowo

Soga Juro Sukenari visits the temple at Hakone, where his younger brother Hakowo is a novice, and is shown making Hakowo a Samurai to help him to revenge their father.

2. *Youchi Soga*

SHITE	Soga Goro Tokimune
TSURE	Gosho no Goromaru

After their revenge the two Soga brothers attack the camp of Yoritomo, the Lord of their enemy, where Juro is killed, and Goro is shown as attacking the camp, and Gosho no Goromaru hiding in ambush in the disguise of a woman.

3. *Sanemori*

SHITE	Sanemori
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The ghost of Saito Sanemori telling of his valour in his old age and how he dyed his white beads at his last fight.

4. *U no matsuri*

SHITE	Keta myojin
	Cormorant

A story of the annual Cormorant festival of the Keta shrine, Noto, showing the Cormorant dancing before the divinity.

5. *Makura jido* (Another title, *Kiku jido*)

SHITE	Jido
WAKI	A subject of the emperor Buntei of Gi

A subject of the Emperor Buntei of Gi meeting Jido, the favorite boy attendant of the Emperor Bokuwo of Shu, who had been living for 700 years by virtue of a passage from Buddhist scripture given him by the Emperor, while searching for the fountain of life in the mountain of Rekikenzan.

6. *Kogo*

SHITE	Minamoto no Nakakuni
TSURE	Kogo
TOMO	The attendant maid

Nakakuni and Kogo, the most renowned beauty of the court who had escaped the enmity of the powerful minister Kiyomori by hiding in the village of Saga. The enamored Emperor had sent Nakakuni in search of her, and as he rides in the bright moonlight he hears the sound of her lute, and, accompanying her melody on his flute, finds her and delivers the Emperor's message.

7. *Matsukaze*

SHITE	Matsukaze
TSURE	Murasame
WAKI	Priest

The ghosts of Matsukaze and Murasame, who were humble village maids of the coast of Suma, telling a priest how they were once loved by Ariwara no Yukihara, the courtier, in his exile.

8. *Ataka*

SHITE	Musashibo Benkei
TSURE	Yamabushi, Benkei's companions
WAKI	Togashi
KYŌGEN	Attendant of Togashi

Benkei passing the guard house of Ataka by changing himself and his companions into Yamabushi or wandering priests while following his lord Yoshitsune in exile.

9. *Go*

SHITE	Utsusemi
TSURE	Nokiba no hagi

Utsusemi, the wife of Iyonosuke, with whom Hikaru Genji, the hero of the Genji monogatari, falls in love when he sees her playing *go* with Nokiba no hagi.

10. *Hakurakuten*

SHITE	Fisherman, afterward Sumiyoshi myōjin
WAKI	Hakurakuten

The god of poetry, Sumiyoshi Myōjin, appearing to Hakurakuten, the famous poet of later Tan dynasty, when he visits Japan to overcome the poets of that country. A satirical piece ridiculing the influence of Hakurakuten in Japanese literature.

11. *Urashima*

SHITE	Urashima
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The ghost of Urashima the fisherman, who went to the palace of sea and married Otohime, becoming suddenly old by opening the box given him by Otohime, on returning to home.

12. *Urokogata*

SHITE	Benzaiten
WAKI	Hōjō Tokimasa

The Goddess Benzaiten appearing to Hōjō Tokimasa, where he visits her shrine to ask her to give him a crest for his flag.

13. *Shaku kyo*

SHITE	Lion
WAKI	Jakusho

The priest Jakusho seeing the Lion dance on the mysterious stone bridge at the Shoryozan, in his pilgrimage to China.

14. *Matsuyama Tengu*

TSURE	Sagamibo and other tengu
WAKI	Saigyō

Saigyō, the poet priest, meeting the ghost of Sutoku-in, his former lord, who, rebellious with his adverse fate, is dwelling among the Tengu who oppose the Law.

S. C.



## MUSEUM NOTES

Mrs. Joseph Epes Brown of Brooklyn has presented the Brooklyn Museum with a collection of prints, photographs, books on art, and a complete set of the Arundel Society's chromo-lithographs, which are the only extant reproductions in color of the early Italian frescoes. This gift is made in memory of her husband, the late Joseph Epes Brown, and represents the main portion of an art collection which had been in process of formation since Mr. Brown's college days. It has long been the ambition of the Museum to possess a set of the Arundel Society chromo-lithographs. This Society was founded in 1848 with the special purpose of preserving the memory of such Italian frescoes as were in danger of disappearance by gradual decay, but has ultimately included all of the most important early Italian wall paintings. These have been published year by year until the total number of the series is now about two hundred and twenty-five, including various complete interior views of the most important decorated rooms and chapels in Italy. For the study of Italian art the Arundel chromo-lithographs are an indispensable adjunct and supplement to the current photographs of similar subjects. The total number of prints presented by Mrs. Brown is two hundred and sixty-three, mainly copper-plate engravings, mainly works of the seventeenth and eighteenth centuries. Aside from the distinction of the periods and artists represented, the quality of the impressions is remarkably fine. Some of the artists represented are mentioned here as follows: Seven Bartolozzis, eighteenth century; one Cornelius Bega (superb first state of "The Cabinet" before all letters), seventeenth century; one Agostino Caracci, after Tintoretto's "St. Jerome visited by the Virgin" (brilliant proof, very rare), seventeenth century; nine Drevets, early eighteenth century; twelve Richard Erloms, eighteenth century; seven Edelincks, seventeenth century; one etching by Van den Enden (superb first state of his portrait of Daniel Heinsius), seventeenth century; twelve Val. Greens, late eighteenth century; five Antonius Massons, seventeenth century; three Raphael Morgens; two Piranesis; one Antonio Raimondi, sixteenth century; two William Sharps, late eighteenth century; two Robert Stranges, late eighteenth century; one etching by Van Dyck (third state of the first plate, afterwards burnished with the graver by Vorsterman); four James Watsons, late eighteenth century; seven William Woolletts; three François de Peillys, late eighteenth century; four P. Van Schuppens, late seventeenth century; one Joseph Keller; one Longhi, early nineteenth century; one Alessandro Cardien, portrait of Paul Barras, late eighteenth century; one Desnoyer; one Raphael Massarol, portrait of Louis XVIII, early nineteenth century; one Vogel; one Mandel, nineteenth century; four large engravings by Audran from paintings by Le Brun from the life of Alexander the Great; (these are the same subjects shown by the enormous tapestries now on exhibition at the Brooklyn Museum); one Massard, representing the Rape of the Sabines by David; one Laugier, after another subject by David; one Joseph Marcucci, late eighteenth century; two Faithornes, seventeenth century. The photographs include one hundred and twenty-eight large mounted subjects of classic sculpture in Italian museums, and of Italian painting and sculpture. The books presented represent approximately about one hundred volumes of rare and standard works in fine bindings. Among these books are

the folios of superb color plates of Egyptian art by Prisse d' Avennes; the large folio publication of the Boissérée collection of old German masters in the Royal Munich Gallery; four folio volumes of the Musée Français; *Histoire de la Gravure*, by Georges Dupleix; Duruy's *History of Rome*, beautifully illustrated; a fine edition of Froissart's *Chronicles*; two portfolios containing a complete set of photogravures of paintings by Botticelli; two books illustrated by Walter Crane; *Egyptian Obelisks* by Gorringer; Paul Lacroix' illustrated works on *The Arts in the Middle Ages*; and several superbly illustrated works on *Natural History*, including three volumes of Lesson's books on *Birds*; Lodge's *Portraits of Illustrious Personages of Great Britain* (twelve volumes); Ottley's *Italian School of Design*; nineteen volumes of the *Journal of the Royal Microscopical Society of Great Britain, 1878-1895*; Shaw's *Encyclopedia of Ornament*; Shaw's *Handbook of the Art of Illumination in the Middle Ages*, etc., etc.

Altogether Mrs. Brown's gift is a splendid accession to the possessions of the library and the print department. A brother of Mr. Joseph Epes Brown was Allen A. Brown of Boston, who presented his musical library to the Boston Public Library. The ninth report of this library, 1899, mentions this collection as one of the largest and best collections of music and books about music in America.

The Department of Fine Arts has received the gift from Mr. Luke Vincent Lockwood of eight eighteenth century colored engravings of European architectural subjects. The following accessions have been obtained by purchase: oil painting, *A Well Worn Road*, by Charlotte Buell Coman (purchased from the J. B. Woodward Fund); oil painting, *The Birth of Venus*, by the early nineteenth century English painter, H. Andrews (Museum Collections Fund, 1917); two oil paintings by Sandford R. Gifford, *Portrait of the Artist* and a landscape (Museum Collections Funds of 1916 and 1917); marble bust of Henry Clay, by an unknown American sculptor (Museum Collections Fund, 1917); and a seventeenth century hanging clock. Mr. Luke Vincent Lockwood has loaned two English mezzotints.

The Brooklyn Museum is indebted to Mrs. Herbert Spencer Greims, Mrs. Clarkson Cowl, and Mrs. Percival M. Barker, daughters of the late George A. Hearn, for a series of very beautiful ivory carvings selected by the Museum authorities, and purchased at the recent sale of the Hearn Collection with funds presented by these ladies. Of the eleven pieces three are medieval, and eight belong to the Renaissance period. The medieval pieces include a 15th century Madonna and Child, 14 inches high, and probably of French execution; a late 15th century Spanish devotional triptych, with remains of polychrome color, height, 19 inches, width, 18 inches; and an Italian Madonna and Child, 19 inches high, with remains of polychrome color. The date of this piece, which was originally in the Strozzi Collection at Florence, appears to be about 1400. The dimensions, as above mentioned, are very unusual for carvings in ivory, and this is also true of the triptych. The pieces of the Renaissance period include a *Descent from the Cross* of the 16th century, 8 inches high and 4 inches wide, originally in the Strozzi Collection at Florence; two ceremonial combs of the 16th century, carved with amorini and other designs, each about 6 inches by 4 inches; a Portuguese rockery, 10½ inches high by 3 inches wide, shows a youthful shepherd asleep on the summit of a rocky mountain, with carvings below representing his flock and dogs in three tiers. This piece came

from the Portuguese East Indian Colony at Goa, and shows traces of Hindu influence. A 17th century group representing the Rape of the Sabines is 7 inches high. The execution shows remarkable perfection of anatomic detail, and astonishing virtuosity in the intricate execution and undercutting of the figures. The work is probably Flemish, but obviously dependent on Italian style and composition of the 17th century. Another piece of the same date is a hanap or coupe, 19 inches high, of ivory and wood, set with emeralds and rubies. The vessel is supported by three crouching female satyrs. The body of the piece is entirely of ivory carved with reliefs of cupids sporting in various occupations. The cover of wood is studded with ivory oval medallions, and surmounted by the ivory figure of a child. This piece dates from the 17th century, and appears to be of Flemish execution, but dependent on Italian models and inspiration. Another piece of the 17th century is a large group, 20½ inches high and 16½ inches wide, representing the rescue by Hercules of the nymph Dejanira from the Centaur Nessus. This piece is one of the largest ivories known, possibly of Flemish execution, but certainly of that particular Italian style and composition which dates from the Italian sculptor Bernini. The last piece to be mentioned is a bellows, 14½ inches in length and 5½ inches in width, probably of German execution, probably dating from the 18th century, and with decorative details of Renaissance style, with interesting survivals of Gothic influence. The front body of the bellows is carved with the relief of a man warming his hands at a fire. The handle on the front side shows a man bearing a bundle of fagots, the nozzle is in the form of a winged and scaly dragon. The reverse is carved in decorative patterns, with a squatting human figure on the handle.

Ernest W. Smith, who ranked among the best of modern taxidermists and museum preparators, died at his home in Dover, New Jersey, on October 5, 1917. Mr. Smith was never permanently connected with the Brooklyn Museum, but about fifteen years ago he mounted the sea birds of the Pribilof Island habitat group, an assemblage of natural history specimens which have received high praise for individual "correctness of form, pose, and expression."

A biographical note in the *American Museum Journal* states that Mr. Smith was acknowledged to be "an unusually excellent and artistic taxidermist, with a keen eye for noting the facts of nature and skilled hands for embodying what he saw in pose or form in permanent materials. He rarely dealt with large mammals. . . . His work was directed especially to birds and to wax reproductions of plants and flowers, and was characterized by accuracy and finish."

Col. Anthony R. Kuser, the distinguished patron of natural science and owner of a splendid collection of living pheasants, has presented the Museum with a large pair of antlers of the Newfoundland caribou.

The Museum Library's reference work has shown reaction to war conditions in an interesting manner. One man, evidently very certain of "going over," wished to know if there was any popular book on the birds of France corresponding to Chapman's "Birds of Eastern North America." The information was supplied and it is easy to imagine how some of the leisure hours of one American soldier's time will be spent on the other side. The camoufleurs come to the Museum to study protective coloration and to talk with color specialists, and to the Library for literature on the subject. One Naval camoufleur visitor remarked the other day, "I don't know what we would do without the museums."

The Library has received as a gift from the United States Navy Recruiting Committee, one poster by Frank Brangwyn, from the United States Food Commission four posters by Housh, and from W. G. Bowdoin one linoleum poster by Frueh.

Mr. Samuel P. Avery has given to the Library, Babelon's "(Les) Médailles Historiques du Règne de Napoléon le Grand," Fielding's "American Engravers upon Copper and Steel," Lai-Yuan & Company's "Descriptive Catalogue of Ancient and Genuine Chinese Paintings," and "Chinese Pottery of the Han, T'ang and Sung Dynasties owned and exhibited by Parish-Watson & Company." Mr. Herbert L. Pratt has given to the Library a copy of his "Historical, Descriptive, and Critical Catalogue of the Works of American Artists" in his collection. Mr. George H. Sullivan of Manhattan, who has made many contributions to the Print Department, has recently given a number of books of interest on account of their engraved and other illustrations. Among these are a set of "Annales du Musée" edited by Landon, 21 volumes, with charming line engravings by Normand and other engravers of the early nineteenth century, and Vernet's "Campagnes des Français sous le Consulat et l'Empire."

Among other additions to the Library are Boulenger's "Reptiles and Batrachians"; Polley's "Domestic Architecture, Furniture, and Ornament of England from the Fourteenth to the Eighteenth Century" and his "Spanish Architecture and Ornament"; Reese's "The Alligator and Its Allies"; Scharff's "European Animals"; Tillyard's "Biology of Dragonflies"; Vogelsang's "Le Meubles Hollandais au Musée National d'Amsterdam"; and Willey's "Convergence in Evolution."

The February-March Exhibition in the Print Galleries consisted of the 23 French Prints accompanying "The Art of France and Belgium" from the Panama-Pacific International Exposition shown in the Art Galleries on the top floor, supplemented by Modern French Prints owned by the Museum.

The Library is making a collection of book-plates and will be grateful for additions to its file. Mr. J. M. Andreini has recently given twelve plates by J. W. Spenceley, and Mr. Samuel P. Avery has given four by Sherborn, George W. Eve, E. D. French, and one of the Avery Architectural Library. The following Prints have been added to the Print Collection:

Anne Goldthwaite's "Mother and Child," Ernest D. Roth's "Venetian Canal," Morris Greenberg's "Harbor Lighthouse," and six wood engravings by Charles M. Johnson, engraved by Mr. Johnson.

The Brooklyn Society of Etchers has presented to the Print Department the etching by Allen Lewis, "A Trip Through the Clouds," awarded the Helen Foster Barnett prize by a jury, consisting of Joseph Pennell and Childe Hassam, for the best etching in the Second Annual Exhibition of the Brooklyn Society of Etchers, held at the Museum a short time since.





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ECLIPSE OF THE SUN

June 8th, 1918

From the Colored Crayon Drawing by

HERBERT B. TSCHUDY

## How the Eclipse Struck the Artist

THAT rare and startling phenomenon—a total solar eclipse—has excited in its observers wonder and a feeling of awe from very early times.

In our day, though still a mysterious and impressive occurrence, the cause of the phenomenon is so generally understood that few people, in civilized communities, at least, witness this wierdly beautiful spectacle with the superstition of earlier times, when the ancient art or science of astrology, with its belief in a connection between the heavenly bodies and the life of man, was universally accepted.

In the sixteenth century astronomy began to rid itself of astrology and firmly founded itself as a science in the establishing of the system of Copernicus and the conviction that the Earth itself is a heavenly body. During the last half century the rapid development of astronomical instruments, and of the camera, has made the solar system a more definite and fruitful field for investigation. Mathematical theories of celestial appearances, dating from Eudoxus of Cnidus (408-355 B. C.), after all these ages of tireless observation and study of the heavens, have in modern times developed a marvelous degree of accuracy, so that now an eclipse is predicted with great certainty. The occurrence of the eclipse of June 8th, 1918, was but two seconds earlier than the time set by scientists some months before, and the duration of totality was observed to be exactly in accordance with the nautical almanac.

In the science of astronomy new theories often arise, the solution of which can best be determined by studying the light around the sun's disc, the records obtained by camera and spectograph being the basis of future deductions. Thus,

photography plays so important a part in modern eclipse observation that the scientist is naturally much concerned about weather conditions as the great moon shadow draws near. A study of the photographic plates obtained at the time of a total eclipse usually contributes something of value in proving or disproving the existence of hypothetical bodies in the vicinity of the sun. The so-called Einstein's theory of relativity, the hypothesis that rays of light from the stars should deviate by gravitation when passing close to the sun, is one of the problems which has been a subject of speculation among physicists and others for many years.

The eclipse of June 8th was exceptional in its advantages to American scientists, artists, and others interested, for, though short in duration and with a rather narrow path, it came at a good time of day in the northwest especially, and passed over the whole of the United States from Washington to Florida. Conditions as good as these will not prevail again in the United States for a hundred years.

I had heard from observers of former total eclipses of the marvels of this rare phenomenon; of its wonderful color, both celestial and terrestrial, and it seemed that of all of Nature's sublime exhibitions this one should prove most interesting to the artist, and also of distinct value in museum work, if good color records could be procured.

The Brooklyn Museum authorities recognized its possibilities and believed that the effects produced by a total solar eclipse, particularly in a high altitude, would have unusual and striking quality as decorative material; consequently, in order to obtain for the Department of Natural History notes and sketches of the phenomenon, the Museum artist was sent to Denver, Colorado, there to observe the eclipse and record his impression of it in color.

Upon arriving at Denver, I found the local conditions so unfavorable to clear weather that I went to a point near Mt. Lookout, Colorado. At that place I was reasonably sure of an impressive effect in spite of the broken sky, which

made it unlikely that the center of interest, the solar corona, would be seen from that locality, for the view from one of the promontories opposite Mt. Lookout was magnificent. Here I settled down in mid-afternoon to await the coming of what proved to be a spectacle as beautiful as it was dramatic.

The general phenomena of a total eclipse of the sun, the miniature crescents seen where the sunlight filters through the leaves of the trees, the curious faint shadows running in rows along the ground, and the halo of glory, or corona, around the sun's disc, were marred by a film of cloud which partially obscured the sun at totality; but the feeling of night suddenly dropping its cold, dark mantle, and the marvelous color, gave one an experience never to be forgotten.

Notwithstanding our disappointment at not having a clear view of the sun, there was in this a certain advantage to the artist, for the growing dark spot could be followed with the naked eye, while above and below, at all points of the compass, a transition took place in color from the familiar tints of a June day on the mountain top into a scheme so different, so fascinating in its strange beauty, that one was at a loss for words, or even pigments, to record the effect.

A few minutes before the appointed hour, the blue of the sky had deepened towards the warm indigo which it finally assumed. The scattered clouds had lost their daylight whiteness, while to the west and north the low-lying rain clouds were black against the sulphur yellow and burnt orange of the horizon. The effect can best be described in the terms of the theatre.

As the darkness increased we waited in silent wonder for the mysterious something to happen. Suddenly the last glimmer of light from the sun died out, the rocks and plants at our feet became ashen, as if wrapped in a cloak of death, the great moon-shadow was seen, or rather was felt, coming swiftly from out the northwest, and the deep blue dome of the sky hung over the earth, reaching down to its golden rim at the horizon, but for only a moment. Other lights came

on in the west, and then, if one quickly turned his eyes to the southeast where, a short time before, the silvery light of day had bathed the plains, the great shadow could be seen moving at tremendous speed towards the end of its journey, shutting out immediately the lurid band of color on the eastern horizon. A noticeable rise in temperature, with a general paling out of the color, began at once; more light came, enough now for a feverish jotting down of color-notes; and the camp-fire on a distant mountain could no longer be seen.

In the city of Denver the sun was not visible, consequently the eclipse was a failure there from the scientific point of view. Farther up in the mountains, at Boulder, where the observers had the good fortune to be stationed between two most inconsiderate cloud banks, the view of the sun was clear, and many photographs and other records were made. Good conditions prevailed also at Baker City, Oregon, but one of the most remarkable coincidences known to eclipse observers occurred at Goldendale, Washington. There, according to Professor W. W. Campbell, of the Lick Observatory, a small area of blue sky, free from clouds, had the sun at its center at the period of totality, the region clearing about a minute before the beginning of totality and lasting less than a minute after the passing of the shadow.

The eclipse of June 8th, 1918, was an unusually dark one. At totality I found it difficult to read the bold headlines of a newspaper, and the pronounced sense of darkness resembled somewhat the ominous gloom of an impending storm at sunset, intensified by the contrast of color formed by the deep blue dome of the sky where it blended sharply at the horizon into the colors of the spectrum.

The solar corona was described as brighter than usual by observers who had seen other eclipses, and the photographs show coronal streamers visible two and one-half diameters to the east and west but little more than one diameter to the north and south.

One is tempted in the presence of such an unusual mani-



festation of nature to moralize, to question. What effect did the eclipse have upon the uninformed; upon the superstitious Indian? Or, how did animal life behave during the period of growing and complete darkness?

For my part, I like best the comparison of a total eclipse, especially as regards color effect, to the artificial lighting in a vast theatre.

The spectacle was a short act in the Drama of the Ages, with the Master Hand at the switchboard, and as the awe-inspiring scene came to a close, arrogant man laughed and joked as if new life were found and his own pigmy show could go on undisturbed.

H. B. T.



#### AN INSTALLATION OF CHINESE WALL VASES, AVERY COLLECTION

Associated with these, at the top of the installation, is a screen panel of Chinese cloisonné representing a landscape. The wall vases of this panel are porcelains, with exception of the center piece, which is gilt bronze, and of the small vases, left and right, above the center, one of which is bronze (left), and the other bamboo (right).

## Chinese Wall Vases and Cloisonné

MR. SAMUEL P. AVERY'S most recent benefaction to the Brooklyn Museum is the gift of a collection of Chinese wall vases. The Chinese wall vase is intended for suspension, and is used to hold flowers. It presents the front and outline of an ordinary vase, but is only the half section of such a vase, the back being flat, with a small recess near the top crossed by a bar or some other similar device as a means to hanging the vase. These wall vases occur very infrequently in collections, so much so that no public institution in the United States is known in which more than

three are found, whereas at present the Brooklyn Museum, as a result of Mr. Avery's generosity, has come into the possession of eighty-two. The collection is therefore wholly unique in character, as well as in numbers and quality. Porcelains form a large part of the collection, to the number of forty-six, but there are also many specimens in jade and other hard stones, cloisonné, teakwood, pottery, bronze, gilt bronze, bamboo, glass, and carved cinnabar lacquer. As these vases would largely be deprived



Wall vase of dark red lacquer on pewter. Ming Dynasty. Height, 12 inches. Avery Collection.



Porcelain wall vases, 18th century. The left piece is coral-red monochrome; the right piece has floral decoration in gold on a bright red ground. Avery Collection.

of their beauty, and would certainly be deprived of all suggestion of their real use if lacking the flowers which they are designed to hold, Mr. Avery has made the use of the vases apparent, and has greatly enhanced their interest and beauty by placing in them the Chinese artificial flowers which are made with extraordinary and incredible delicacy and fidelity to nature from pieces of jade and other semi-precious hard stones. With rare exceptions every piece in the collection is thus adorned, and it has been the work of many years to achieve this result, especially as these Chinese artificial flowers made from hard stones are themselves of very infrequent appearance in the majority of collections, and have been mainly obtained from agents in China who were employed for this purpose by Mr. Avery. As distinct from the collections which are made wholly by purchase, the creation of this one has been a labor of love and of infinite pains, and the fact that these wall vases have been the most important fea-



Porcelain wall vases, 18th century; the left piece has robin's egg blue ground, with decoration of a phoenix bird on a branch in white and pale yellow. The right piece has pale blue ground with a raised decoration, under glaze, of a dragon sporting with the brocaded ball. Avery Collection.



Porcelain wall vases, 18th century. The largest is 12 inches high. Avery Collection.



Wall vase of gilt bronze incrustated with green pietra-dura, and with two circular medallion panels of white jade carved in open-work. Reign of Tao Kuang, 1821-50. Height with flowers, 32 inches. Avery Collection.

ture of Mr. Avery's personal house collection, ought to add greatly to their interest in view of the fact that he has abdicated the enjoyment of them to the public in his own lifetime. The dates of the Avery wall vases range from all periods of Chinese history from the tenth century down, and the forms offer every possible variety known to Chinese art. Various experts and collectors have already expressed enthusiastic admiration of the collection. It is installed in five large wall cases in the south gallery, central section, first floor of the Museum, and is there associated with the Avery collection of



cloisonné. This has also received an addition of extraordinary importance which was presented by Mr. Avery at the same time with the collection of wall vases, consisting of 109 objects of Chinese cloisonné enamel, thus bringing the total number of pieces of cloisonné up to 284. In consequence of this gift, the construction of many new cases and an entire reinstallation and rearrangement of the cloisonné collection have just been completed. It includes at present 16 wall cases, besides those containing the wall vases, containing 152 pieces of cloisonné, and of 7 upright cases containing 130 pieces (total, 284). As one among many instances of the unique character of the Avery Collection of cloisonné enamels, it may be mentioned that no other collection is known to contain any example of the human figure, whereas the Avery



Wall vase of carved cinnabar lacquer in design of a basket of flowers, decorated with an inserted Cloisonné panel depicting a legendary subject. Reign of Ch'ien-lung, 1736-1795. Height, 2 ft. 9 in. Avery Collection.



Cloisonné wall vases, 18th century. Avery Collection.

Collection contains eleven such pieces, two of these being each 3 ft. 3 in. in height. The entire exhibit has been compared by a noted expert to that of the Bishop Collection of jades in the Metropolitan Museum, and it undoubtedly corresponds in importance, dimensions, variety and quality to that wonderful exhibit. When the figures above mentioned are considered, it appears that Mr. Avery's recent gift of 82 wall vases and 109 cloisonné specimens has considerably more than doubled the size of a collection which was already known before this increase to be the most remarkable of its kind in the world. When the cloisonnés are considered alone, it appears that the collection has been increased by over one-third. Mr. Avery is a member of the Governing Committee of the Brooklyn Museum Board of Trustees.

Among the numerous press notices and critical reviews of Mr. Avery's recent gift, the *Christian Science Monitor* of August 19th contained an appreciation of the Chinese wall vases from the pen of Mr. Henry Tyrrell, of the editorial staff of the Sunday edition of the *New York World*. It was entitled "A Flower Garden of Chinese Art." An extract from his article follows here: —W. H. G.

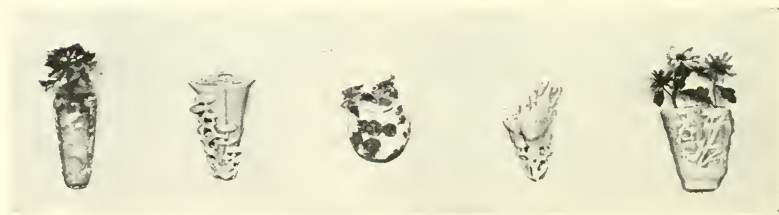
"Art, that found form for the massive Karnak temple columns in a bunch of wet-leaved lotus blooms of the Nile, and fashioned the Corinthian capital from a bouquet in an osier basket, has for countless centuries past, in China, conjured rhythmic designs from simple, yet subtle, vases of flowers. Few Chinese rugs, embroideries, or indeed decorated objects of any kind whatsoever, but show this fundamental motif in some of its innumerable variations. And the vase of flowers, in the Celestial Empire, is not a mere heraldic or mythological symbol, but a common accessory to the actual everyday life of a people steeped in contemplative philosophy and æsthetics. At the same time, it is a permanent form-type, without regard to mere individual accidents of arrangement or the evanescent nature of the delicate stems and petals in the container. Therefore, the anonymous Benvenuto Cellini of the Yung-cheng and Ch'ien-lung periods fashioned wonderful artificial flowers of hard and semi-precious stones, and arranged them for all time in his charming little vase creations."

"Is this queer or questionable art? Not in the logical raisonnement of the artist philosopher. Cézanne, it is well known, did some of his most successful floral still-life painting from paper bouquets, because the natural flowers they represented would fade long before he could complete his intensive study of their inter-related forms and colors. Whatever is artistically permanent can be appropriately represented in some imperishable medium of craftsmanship. Hence these Chinese wall vases with their fragile content, which are a rare delight to American connoisseurs—how rare, may be judged by the fact that hitherto no public institution in the United States has been able to show more than two or three, if any at all. Now a whole garden of them—over 80 altogether, each a joy, and no two exactly alike—has been added to the Brooklyn Museum's already famed special feature, the Samuel P. Avery Collection."

"The Avery cloisonnés, comparable in importance to the great Bishop collection of jades in the Metropolitan Museum, have simultaneously received a notable addition, Mr. Avery having just presented a group of 109 choice pieces, bringing the total number of pieces of Chinese cloisonné enamel up to 284—easily the most remarkable collection of its kind in the world.

"However, it is to the fairy flower garden of the wall vases that our present brief ramble must be confined."

"Unless one has seen them, it would be impossible to conceive of the exquisite delicacy and essential fidelity to nature with which these flower-jewels have been pieced together from bits of blush-tinted, purple and beryl-green jade, and other semi-precious hard stones."



WALL VASES OF SEMI-PRECIOUS HARD STONES

The center piece is carnelian agate; the other pieces are white and greenish-white jade or jadeite. Ch'ien-lung period, 1736-1795, Avery Collection.

## Christian Relics from Japan

ONE of my most agreeable experiences on my first visit to Japan was a chance meeting with two gray-bearded Frenchmen in the city of Sendai. I spoke no Japanese, and a local coin dealer, failing to establish other means of communication, had taken me to their house. I was not interested in the fellow, and did not care to be bothered with him, but these two simple, kindly men quite won my heart.

Although their clothes were not distinctive, I perceived they were missionary priests of the Roman Catholic Church and that the shabby, whitewashed building was part of their religious establishment.

Notwithstanding their apparent poverty and extreme humility, their quality and distinction was such that, forgetting my guide, I talked with them for an hour about their work and about the Christian relics belonging to the present Date, the descendant of the old feudal lords, who was living at the time at his country place near Sendai. On departing, feeling I was taking leave of old friends, one of the priests gave me his card, reading "Claude Jaquet, Vicaire Général," and presented his companion as Monsigneur Berlioz, the Bishop of Hakodate.

When I returned to Tokyo I reëxamined with greater care the Christian relics displayed in the Imperial Museum. There were many crucifixes and rosaries, and with them several of the metal plaques with Christian emblems, called *fumie* or "sacred pictures to be stepped on." These were the objects which, during the long period when Christianity was forbidden, Japanese who had been abroad or were suspected of being Christians, were obliged to step upon to confirm their affirmations that they were not of the prohibited





Portrait of Hasekura Rokuyemon, Japanese  
Ambassador to Rome, 1615. Tokyo.

faith. Two old notice boards with the edict of prohibition such as were set up on roads and bridges in the old days, were also exhibited. The collection was not large, but it attracted attention, as Christian objects are among the things eagerly sought by a class of native collectors. Foreign objects, brought from Europe during the period of Dutch intercourse, possesses a curious fascination for the Japanese. What was once a fine painting by a great European master adorns the Imperial Museum, as well

as a splendid colored world map dated 1644, which had come down from the early part of the eighteenth century and had been used by the celebrated Japanese scholar, Arai Hakuseki, in 1708, in his examination of Père D. Juan Baptista Sidotti, who was put to death in 1715.

Inspired by what I saw in Japan and by remembrances of my earlier experiences among the old Catholic Missions in New Mexico, where I collected many interesting historical relics, I determined on my next visit to Japan to endeavor to secure some of the early reminders of Christianity in that country.

It happened that one of my New Mexican friends, a priest, who used to tell me that some day he would be transferred to the Metropolis, where we would see each other



frequently, was so transferred and appointed to an important office in the Society for the Propagation of the Faith. As might be expected, I never saw him, or at least not as in the old days when I was a guest in his house. However, I hunted him up, and when I told him my story, he gave me warm personal letters to his clerical correspondents in Japan and did everything he could to aid me.

I forwarded the first of these letters after I had settled at my inn in Kyobashi. It was addressed to the Reverend Father Drouart de Lezey, Koishikawa, Tokyo. I explained to him at the same time the precise object of my search. In the course of a few days the Father politely acknowledged my letter and informed me that he had written to his friends in various parts of Japan and asked them to find Christian relics or documents for me. After some little time he wrote again, saying his replies had been unsatisfactory, but he would be glad to see me.

I made an appointment and called upon him at his residence in Koishikawa, not far from Waseda University. The delicate Italian hand in which his letters were written suggested that he was a man of old-fashioned scholarship, but did not prepare me for the very tall and very distinguished-looking personage who courteously received me. It was mid-summer. He wore a long beard and was dressed in a single Japanese garment of grey silk; his legs were bare and his feet shod with Japanese straw sandals.

He had the air of a cultivated ascetic who had voluntarily abandoned the world. But there was a light in his eyes that showed that in spite of his having lived in Japan for nearly half a century he had lost neither touch nor interest with the world outside, and this was all the more apparent when we spoke of things other than the object of my quest. He talked of France and the old French families as though he himself was the head of one of the oldest lines, and such, indeed, I am content to believe him. He told me that during the many years he had been in Japan he had diligently



PORTRAIT OF HASEKURA ROKUYEMON, JAPANESE AMBASSADOR  
TO ROME, 1615. ROME.

inquired for Christian things, but without success. When in Sendai he had tried to see the Christian relics belonging to the Date, but had been refused. The only place such things were likely to be found was in the province of Kyushu, and in the Goto Islands, where Christians had survived. He seemed much distressed at his inability to aid me and said he would send out word to all the churches. While we were conversing he learned that one of his deacons, Hayashi Jutaro, had two documents which he thought might interest me. The man brought them and I accepted them as a gift and carried them away.

On a subsequent visit, made in company with my friend, the artist Gengiro Kataoka, Father de Lezey told me that during his residence of forty years in Japan he had seen but one object that could be referred to the time of the early Christians. This was the large key of the old church which a student had bought from a street dealer for ten sen but which he had been unable to buy from him at any price. It was useless for me to go to the Goto Islands, but I might find something at Nagasaki, where I should not fail to see the old teacher, Salmon. As I was leaving, I asked to be directed to the deacon, Hyashi Jutaro, who gave me the two documents on my previous visit. He was absent and there were only two infirm women, his wife and mother, at his house. I had brought a present of five yen, for I did not care to offer payment for the papers he had given me. Mr. Kataoka had wrapped the money correctly in white paper and inscribed it as a present. I gave it to the women, and from their manner I think it must have been very acceptable.

I missed no opportunity of inquiring about relics of the early Catholic missions, and one inquiry, directed to Dr. T. Takashima in Tokyo, who had studied in America, led to his repeating a story he heard in Los Angeles that there were relics of a Japanese Christian, a refugee from the persecutions of 350 years ago, preserved in a church in Lower California. One of his Japanese friends, who had investigated

the matter for him, reported the existence of a portrait, a sword and a pair of waraji, or straw sandals. I have wondered whether these objects, if they really exist, may not have belonged to Hatsutaro or Zensuke, the Japanese sailors who were shipwrecked at Cape Lobos in 1842 and who lived for a time at San José on the Gulf of California, and at Mazatlan. I have edited their printed narrative, but from their own account it seems most unlikely that either of them could have left behind a sword or a portrait.

Soon after my arrival in Tokyo I met the Reverend Father Steichen, the Vicar General of the Diocese of Tokyo, and the author of a well-known work on the history of the early church in Japan, entitled "The Christian Daimyo." I quickly became attached to this charming man, venerable looking, with his black habit and long white beard, but very gay at heart.

He lived in Tsukiji, the old foreign quarter, just across a wide canal from my inn, and so I came to regard him as a neighbor and call upon him in the late afternoons to talk over the object of my pursuit, in which he seemed indeed much interested. Father Steichen was from Luxembourg, well born, and of a well-to-do family. Otherwise, I was told, he could not have endured so long the grinding poverty he shared with his fellow clergy. He professed no illusions as to the obvious results of his work; the church had been recruited from among the very poor, from women with starving children abandoned by their husbands, but he had a serene, steadfast outlook upon life, a genial outlook and a pleasant knowledge of the world and its art that made his companionship a delight. I would return to him after each of my journeys and tell him my adventures. To him I confided my plans for visiting Father Salmon at Nagasaki.

When finally I made the trip, I journeyed down by steamer from Kobe through the Inland Sea and landed early on a misty, rainy, sultry morning at the historic port. I knew Nagasaki of old, and was glad to escape from the



somewhat sordid town and ascend to the church, where I found the Reverend M. A. Salmon, the Vicar General, an active, vigorous, ruddy-faced priest. He told me he had come to Nagasaki forty-four years before in the ship with Bishop Petitjean and Father Drouart de Lezey. The church had been established in 1862, the missionaries having waited in the Loo Choo Islands until the way was open.

It was in this very church, he said, on the 15th of March, 1865, that the existence of a community of native Christians who had preserved their faith through persecutions since the seventeenth century was disclosed. Edict boards prohibiting Christianity were displayed for several years after his arrival, and in 1867 the persecution of Christians was recommenced. The majority of the Christian relics in the Imperial Museum in Tokyo dated from this time, and were taken from the Christian families near Nagasaki, who were then arrested.

Father Salmon showed me around the church and pointed out Bishop Petitjean's tomb in the chancel. I had explained to him the object of my visit, and he showed me the beads of a rosary, said to have come from this early time, that hung from the neck of the Virgin in the church, and were the only such objects they possessed. He had made a diligent search for such relics as might have been kept hidden away in Christian families, but without avail. There were two small framed pictures, one of the Virgin and the other of the Holy Family, printed in Nagasaki in 1597, in the vestibule of the church. They had been sent to Rome at the time of the last Papal Jubilee as a gift, but the Holy Father returned them, inscribed as I then saw them in his own hand. Poverty and distress were the portions both of the priests and laity of the Church at Nagasaki, and amid them I could see Father Salmon dwelt ever helpful, courageous, and cheerful.

When we parted he said: "Though not of our faith, you may not be unwilling to receive an old man's blessing."





CHRISTIAN RELIC FROM JAPAN.  
FLEMISH CARVING, THE ENTOMBMENT.  
MUSEUM COLLECTION.

Ever since I have thought of Nagasaki as a friendly place, and such it will remain to me.

While my own efforts were unavailing, I did not neglect to employ those aids which I have found so useful: the dealers in curios and second-hand furnishings, whom I enlisted everywhere, in my search for Christian things. Word had gone round, and the brokers who travel from shop to shop in the big cities and make long excursions about the country were especially active; an institution in Japan, they borrow their wares and sell them as their own on such terms of profit as they can make with their customers. In this way I acquired from one of the most industrious and faithful of my scouts an edict board dated the fourth year of Keiwo, 1868. Such boards are not particularly rare, but it was, at least, a beginning.

Kyoto seemed the most promising place and there I settled at the Kyoto Hotel, constantly aided by my friend, Mr. Yuasa Kichiro, the President of the Kyoto Library. Mr. Yuasa had studied Hebrew literature for many years in the United States. When he returned to Japan he found no demand for his services in the special field in which he was equipped, and became a librarian, combining in his administration the knowledge he had gained of libraries in America with the antiquarian tastes of the old-fashioned Japanese scholar.

It is an old custom in Japan for the possessors of paintings, books, and works of art generally to afford an opportunity for their friends to inspect their collections at the times, usually twice a year, when they are removed from the godowns for their annual airings. These special exhibitions are more or less an institution, and their calendar is eagerly watched by amateurs. Mr. Yuasa had instituted a series of such exhibitions at the Kyoto Library, and it happened that just previous to one of my visits to Kyoto he had made a display of documents and books relating to Japanese Christianity. He was full of the subject and most anxious to be

of service, and while I secured no Christian things through him, I learned much of the old booksellers and of the treasures that were coming in the market through the breaking up of old family libraries.

I fancy these opportunities are now greatly diminished since the Imperial Historical Commission has made a systematic effort to preserve such treasures.

The most active, if not the most intelligent, of my agents in Kyoto was a dealer named Kusakabe, a youth of amazing perseverance and industry. Every day he brought me something that referred more or less directly to the long list with which I had provided him, and one day, a day I shall not forget, he brought me four European wood carvings. I saw at a glance that three of them were without interest, but the fourth was a Flemish carving of the seventeenth century, a Station of the Cross, representing the Entombment. Whatever might have been the history of the other carvings, it was evident that this had been for a long period in Japan. Its unpainted surface had been polished by continued rubbing, as is the Japanese way with wood carvings they treasure, and its base had been reinforced with a block of Japanese wood, similar in color to the oak of the original carving.

My youth was overshrewd, not to say untrustworthy, and I dissembled when I told him I would buy one of the carvings. I waited until he named the price before I indicated my selection, and then, paying the modest sum he asked, I carried my treasure to my room. I had repressed my feelings and did not wish him to observe my agitation. I was impatient to return at once to Tokyo with my find, but I waited to discover what else the boy might bring. The carving proved to be about all. He did discover an old medal of St. Francis Xavier, and an old brass tobacco box engraved with a picture of St. Anthony of Padua. Anywhere else the box would have attracted no attention, but, again, there was evidence it had been a long time in Japan. Its inside was carefully lacquered, and it was inclosed in an old bag of



CHRISTIAN RELIC FROM JAPAN.  
TOBACCO BOX, WITH PICTURE OF ST. ANTHONY OF PADUA.  
MUSEUM COLLECTION.

brocade, suggesting that it may have been used as a reliquary.

Emboldened by his success, the youth brought me a fabricated seal, made, no doubt, especially for me, and sold me an old edict board of amazing size, artfully placed in a remote corner of a dark storehouse where I could not inspect it. It was a childish experiment, for after he had sent it much too carefully and expensively packed to Tokyo, I found it was an edict, not against Christianity, but against counterfeiting, and I not only made him take it back, but sign a statement confessing his fraud and his general unreliability. My action may seem unnecessary and cruel, but it was occasioned by his boasting he had cheated me and at the same



time claiming sympathy on the ground that I oppressed him.

I was glad to pick my way out of these entanglements and return to Tokyo and Father Steichen. On the very evening of my arrival I put the carving in a rickisha and carried it to his residence. His amazement was only equalled by his delight. He assured me that it must have come down from the early time, carefully hidden in the house of some one very well-to-do. As it was a Station of the Cross, it was more than probable it had been brought over by the Franciscans. There were stories of such objects, but no other survived. The Fathers had established a school of wood carving at Arima, and it was recorded that one of their noble converts, at the moment of his execution, asked that he might hold such a carving in his hands. This, indeed, might be the very one!

When Christianity was introduced into Japan the taste of the people led them to reject the ordinary crucifixes and religious objects such as the missionaries carried to foreign lands, and ask for things of beauty. To gratify them, fine pictures and objects like this carving were imported and the school of wood carving established. The Father longed for the carving and told me he would give for it all he had in the world. At his request I left it with him and he put it in the Cathedral, where it remained until I left Tokyo and Japan to return home. Now, at last, the precious carving being displayed, with the notice boards, the documents, the medal of St. Francis, and the other objects relating to the early history of Christianity in Japan which I collected on my several visits to that country, I have written this account, not only as a record of their acquisition, but as a tribute to those friendly, unselfish spirits who aided and encouraged me in their discovery.

S. C.



## Goethe's Italian Journey\*

THE thirty years in Athens of the time of Pericles cover a thousand times more pages in our histories than the seven hundred years of Alexandrian and of Roman culture which dated from that generation, and humanity will cling with loving memories to the petty court of Saxon Weimar when the court of the modern German Empire in Berlin shall long have been forgotten. We do not ridicule the Parthenon because it was the sanctuary of a nation of only 20,000 citizens. We do not ridicule the cartoon of "The Bathing Soldiers" of Michael Angelo because it represented in twenty figures an army of the Florentine Republic. Nor shall we ridicule the dimensions of the eighteenth century state of Saxon Weimar with its army of six hundred men, whose Prime Minister, whose Minister of War, whose Minister of Finance and whose Minister of Education were one and the same official, when this official was a poet whose

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\* A lecture delivered at the Brooklyn Museum on November 8, 1913. This is the third and last of three essays devoted respectively to Winckelmann, Lessing and Goethe. The lecture on Winckelmann appeared in the *Museum Quarterly* for July, 1917. The lecture on Lessing appeared in the *Museum Quarterly* for October, 1917, and all these essays bear especially on the contributions which were made by these authors and critics to the modern knowledge of Greek classic sculpture. The modern "Greek Revival" (which is more particularly described in the Winckelmann essay) was headed and inspired by these three men, and the order of dates in which they were born represent the successive sequence of their appearance as leaders of this Greek Revival (Winckelmann, 1717-1768; Lessing, 1729-1781; Goethe, 1749-1832). Aside from the epoch-making importance of these men as the first and greatest representatives of Germany's literary greatness in the eighteenth century, it need hardly be said that their lives passed away long before the beginning of the Prussian ascendancy in modern Germany which dates from the war with Austria in 1866 and the war with France in 1870-71. In the period to which they belonged these Germans were citizens of the world rather than of Germany, and Goethe's affection for the French and his passionate admiration for Bonaparte are well-known facts of history.

name has gone down to history with the names of Shakespeare and of Homer.

From the birth of Goethe down to the age of twenty-six when he began that connection with the court of Weimar, which ended only with his death at the age of eighty-three, we may estimate the influence which the existence of many separated intellectual and political centers exercised upon the budding genius of the nation.

For instance, his native town of Frankfort-on-the-Main was the political center of Germany and the capital of the Holy Roman Empire, but it was also an independent national state, with its own traditions, its own government, its own laws, and its own customs. The Electorate of Saxony, to which Goethe's university career at Leipsic then transferred him, was a center of thought, a new intellectual climate of such diversity that even the clothes which Goethe wore in Frankfort made him ridiculous in Saxony. His two years' subsequent study in the free city and University of Strassburg and his year of practice as a lawyer in the Imperial Court at Wetzlar in Hesse-Cassel, placed him at each remove in a new center of entirely distinct peculiarities and interests; and since we know that originality is crushed by masses, since we know that original genius can grow strong only in the quiet incubation of a quiet and restricted circle, we may understand for Goethe as for every illustrious German of his time, that the development of character in these petty local centers was at once the condition of its originality and of the possibilities of its subsequent expansion by contact with new conditions and surroundings.

Thus the secret of Goethe's greatness is the multitude of great men, called into being by the same conditions, by whom he was surrounded, each springing up in the isolation of his little independent State to react on the general vigor of the mass.

The influence of Goethe upon modern thought is only to be grasped by understanding how he was surrounded by

a host of only lesser lights, how he was dependent upon what was being done by great men living just before him, how he was dependent upon what was being done by great men living with him or about him, and by comprehending how he stands in the center of an intellectual epoch, as the sum and exponent of all its energies.

In that year 1765, when Goethe at the age of seventeen began his studies at the Saxon University of Leipsic, the epoch-making work of Winckelmann, the first and greatest History of Ancient Art, had been in print just one year and a half. The epoch-making work of Lessing, that "Essay on Laocoön," which Lord Macaulay has pronounced the greatest critical production of modern time, had not yet appeared. It was to come just one year later. And the epoch-making works of Goethe, the *Götz Von Berlichingen* and the *Werther's Leiden* were only five years in the future.

Goethe was born, we have seen, in 1749; Lessing was born in 1729; Winckelmann was born in 1717. In this nearly simultaneous appearance as men of reputation, of men so far removed in time of birth, we have expressed the gathering forces of the epoch. We see the waves of mind beat fast and faster on its shore.

Goethe was an infant when Winckelmann was thirty-two, an infant when Lessing was twenty years of age, but he himself starts in the race at twenty-three (at this age appeared his first publication) with all the impulse which Winckelmann at forty-seven and Lessing at thirty-seven, gave to the mind of Europe with the History of Ancient Art and the Essay on Laocoön.

And now we pass by the three years at Leipsic of literary studies, and of assiduous practice in the arts of drawing, etching, and painting, under the guidance of Oeser, the former intimate and friend of Winckelmann; the year of study in mineralogy and chemistry on the return to Frankfort, the two years study for the degree in law at the University of Strassburg, also including assiduous studies in

anatomy and medicine; the four years of legal practice, first in the Imperial Court of Wetzlar, then in his father's office in the town of Frankfort—ten years in all, ten years they had also been of incredible mobility and receptivity of intercourse with nearly all the leading minds of Germany. Passing by these years, let us imagine Goethe established in 1775 at the Court of Weimar, in 1776 a Member of the Cabinet, a Counsellor, in 1779 Minister of the War Department, President of the Council or Cabinet, Prime Minister and Controller of Finance. Here then he was the associate of Herder from whose work entitled, "Ideas on the Philosophy of History," the modern philosophy of history dates; of Wieland, first translator of Shakespeare and greatest novelist of his time, and ultimately, at a considerably later date, of Schiller, who was an even greater dramatic poet than Goethe himself.

Undeniably it was the union of the four men which made Weimar the intellectual center of Germany. Without question, of the four, Goethe was the controlling spirit.

With all other leading German men of letters, he now became the intimate associate, or correspondent, by virtue of his personal interest and personal studies in every branch of learning; or by virtue of the influence of the Weimar Court as the center of German culture, or by virtue of his personal distinction as the greatest German poet.

And thus having conceived of Goethe as the spiritual heir of Winckelmann and of Lessing, and in his capacity of poet, the absorber, assimilator, and recreator, of the scientific, artistic and literary tendencies of his time, let us pass on to conceive his influence as reacting on his associates and through them on the spirit of the age.

To the weight of Goethe's influence due to his position, his personality, his reputation, and his notable attainments in many fields of learning, there is still something to be added, and that is the influence resulting from his seniority

of age as compared with many of his contemporaries, and also the influence resulting from his longevity.

We have seen his reputation established within five years of that of Winckelmann and Lessing, but he out-lived Winckelmann sixty-four years and he out-lived Lessing fifty-one years. Winckelmann died in the last year of Goethe's stay at the Leipsic University, i.e. in 1768. Lessing died six years after Goethe came to Weimar, i.e. in 1781. Goethe thus took their place and their inheritance of power was absorbed by him, since he was of all survivors, the one who best grasped their ideas, who most profited by them and who therefore incorporated and perpetuated these ideas.

Goethe survived the poet Klopstock twenty-nine years. He survived the philosopher Kant twenty-eight years; he survived Schiller twenty-seven years; he survived Wieland twenty years. Thus outliving them, as their friend and spiritual associate, their weight was added to his own. On the other hand, since he was the senior of most of his contemporaries, his power over them was not simply that of personality or of reputation; it was also the enormous power which belongs to the old as against the young. He was, for instance, ten years the senior of Schiller. Schiller, when a poor charity school boy in Stuttgart, had gazed with awe on the great Goethe, at his annual school celebration. Schiller had spoken a piece as a school boy in Goethe's presence, when the poet and the Duke of Weimar were among the celebrities attendant at the distribution of the prizes.

Goethe was fifty years the senior of the poet Heine, who perhaps never in his life had felt his conversational powers so fail him as on the famed occasion when he was introduced to the old man Goethe and could only find a topic of conversation in the excellence of the plums hanging on the trees by the road-side, on his way to Weimar.

Goethe was fourteen years older than the novelist Jean Paul Richter, twenty-four years older than Ludwig Tieck, and eleven years older than the historian Heeren. He was



twenty-seven years older than the historian Niebuhr; twenty-seven years older than the historian Schlosser (who married his sister), and three years older than the great historian of Switzerland, Johannes Von Müller.

Goethe was eighteen years older than Wilhelm von Humboldt, and twenty years older than Alexander von Humboldt, both of whom were his personal friends. He was twenty years older than the philosopher Hegel; considerably more than twenty years the senior of the philosophers Fichte, Schelling and Schopenhauer. Now he was a personal intimate, personal associate, and personal correspondent of every one of these men excepting Heine and Jean Paul Richter. It may be imagined that simply as a senior to his juniors, Goethe was the all powerful spirit of his time.

As regards the English poets the comparison of ages is also striking. Although the only Englishmen with whom he stood in correspondence were Byron, Walter Scott, and Carlyle, and although the only Englishman with whom he came in personal contact was Thackeray; still to establish a relation of seniority is to establish a relation of precedence.

We know that water is not more sure to find its level than the inspirations of the human mind are certain to reach the remotest corners of the world of culture on the instant that they stamp themselves upon the printed page. In the field of scientific discovery or of mechanical invention, precedence and priority in time are assured, as a matter of course, to imply an influence. Given a difference of ten or fifteen years in the appearance of the same discovery in two different countries, how rigid is the scrutiny before the independence of the later from the earlier invention will be acknowledged. And in the realm of ideas how can this independence even be imagined as existing. Since there is no inspiring idea of modern time which cannot be found in Goethe's writings, since there is no field of literature in which he did not make a figure, let us show that to the

modern English poets also, he stands as the senior to the junior. He was eighteen years older than the poet Rogers; twenty-one years older than the poet Wordsworth; twenty-two years older than Walter Scott, whose first literary work was an English translation of Goethe's play, the "Götz von Berlichingen." He was twenty-four years older than Coleridge; twenty-five years older than Southey; twenty-eight years older than Campbell; thirty-one years older than Moore; thirty-five years older than Leigh Hunt; thirty-nine years older than Byron, who proclaimed himself Goethe's vassal; forty-three years older than Shelley; and forty-seven years older than Keats.

And what finally could be clearer proof of the precedence and fatherhood of Goethe in all things modern, than the faint impression made upon us by his first two epoch-making works, as against the furore they created when first launched upon the world, as well in France and England as in Germany. But so much were they to become common property that the very aspect of originality has departed from these, the first originals.

The hold of Goethe on his time dates from his drama of "Götz von Berlichingen," published when he was twenty-three, one year after leaving Strassburg, and his romance of "Werther's Leiden," published just one year later. These are the works which procured him, at the age of twenty-six the call to Weimar. But years later when in Italy, it is still as the author of "Werther's Sorrows" that French and English and Italians seek to know him. In that famous interview with Bonaparte, when Goethe was sixty years of age, it is as the author of "Werther's Sorrows," that Napoleon greets him and still on Werther that the conversation turns. Napoleon Bonaparte had read the book three times and carried it with him on his campaign in Egypt. This we know from Bourienne.

But first now of the "Götz von Berlichingen." The drama deals with the adventures of one of the last of the

German mediæval knights, in the Peasant Wars of the early sixteenth century. That Sir Walter Scott's first work should have been the translation of this drama, shows his native sympathy with the mediæval subject, and it also shows the precedence of Goethe in this field. Either in translation or original, for the reader of to-day, the play has no particular attractions. But it has no attraction, because the range of subject to which the work belongs has since been treated in a thousand works of fiction. But to Goethe's time, this dealing with the actual historic life of a nation was as grateful as it was unknown. Lessing had set the example of treating contemporary life in the "*Minna von Barnhelm*," the "*Miss Sarah Sampson*," and the "*Emilia Galotti*," but it was the life of Lessing's own time with its artificial restraints and ceremonies. Goethe was the first to open up to this artificial *Zopfzeit*, the time of the pig-tail, as the Germans call it, the nature and freshness and vigor of an uncorrupted life in the mediæval time. How purely artificial the modern German drama had been before Goethe may be judged from the fact that his play of "*Götz von Berlichingen*" was the first ever performed on the stage of Berlin, in which the actors were not costumed alike in court dress with small swords (*Hamlet* was played in England in the same way); or may be argued from the criticism which Frederick the Great passed upon the play, that it was one of those miserable works which were imitated from the barbarian Shakespeare. Frederick added that the barbarism of Shakespeare is pardonable, considering the period in which he lived, but that the imitation is inexcusable in a period of culture and refinement. This verdict is by no means to be taken as an individual opinion, but is typical of the whole Louis XV taste and period and we know that George III expressed himself to the same effect regarding Shakespeare, once more borrowing the opinions of those about him.

As for the "*Sorrows of Werther*," it was a romance of real life, not to us especially remarkable, who since Goethe

have had no other romances, and like the "Götz" only to be appreciated from the standpoint that its novelty then made Goethe the literary lion of Germany and of Europe. And now the turning point in Goethe's life is this; that having thus far reflected the spirit of his time in revolt against its own artificial tendencies, he set himself to be its master; himself abjured, within seven years of authorship, the modern shapelessness of Götz, the modern weakness and introspectiveness of Werther and passed from work which modern time already leaves behind it, to that which long shall be its beacon and its guiding star.

It was in 1786, and at the age of thirty-seven, that Goethe undertook the Italian journey, of which his Diary was not published in complete form until three years before his death in 1832. This particular account is not only the warmest and most enthusiastic outpouring of the poet's soul, but it is also the only account of any period of his life which he has seen fit to give us in the spontaneous expressions of the living moment. For the Diary really consists of a series of letters, written to the Frau Von Stein.

The Italian journey had been long delayed and had been Goethe's dream from earliest youth. The first pictures on which his childish eyes had rested had been the views of Rome; which his father, who had been in Italy, was accustomed to explain, and this Italian tour was the only subject on which the staid and somewhat coldly-tempered father was accustomed to grow enthusiastic. A toy gondola, brought from Venice, was the plaything which was given into Goethe's hands on occasions of especial favor.

At the time when the choice of career and of university was in question for him, the young man had proposed to devote himself entirely to antiquarian studies and for this cause had chosen the University of Göttingen. This purpose had nearly involved him in an open defiance of his father's wishes, who had chosen for him the University of Leipsic and the profession of the law. But in Leipsic where

he studied law it was Oeser, the former intimate of Winckelmann, who became his mentor. It was Lessing's Essay on Laocoön and the antique art, which became his standard of appeal, and such had been the intensity of longing for that contact with classic antiquity, which only its works of art can give, that Goethe had abandoned the perusal of the ancient authors for two or three years previous to his Italian tour. The Diary of the Italian journey informs us that Herder scoffed at him for reading all his Latin in Spinoza and explains that Goethe's motive was simply to avoid that violence of longing for Italy which even the perusal of an ancient author was sufficient to arouse. The impulse in fact did become uncontrollable. His absorbing duties as Prime Minister of Weimar were suddenly abandoned. His departure was so abrupt that not a single friend was aware of his intention, the Duke of Weimar alone excepted.

It was thus that the Italian Journey began in 1786.

It was not the mediæval art which Goethe sought in Italy. He had been the first of modern authors to choose a subject from the mediæval time. He has been the first of moderns to appreciate the beauties of Gothic architecture, in opposition to that all-prevalent eighteenth century contempt for Gothic architecture which the word Gothic, i.e., barbarian, had been originally coined to convey. He had, at the age of twenty-two, already made the Strassburg Cathedral the subject of his architectural study and enthusiasm. He was, therefore, foremost in that taste which has inspired most of the church architecture of the nineteenth century. But the author of "Götz von Berlichingen" and the enthusiastic appreciator of Strassburg Gothic spent in Florence, the most important center of Italian mediæval secular architecture, just three hours on the way to Rome. To see Assisi, he left the diligence and made a detour on foot, so anxious was he not to leave the place unvisited; but he did not even visit its now celebrated church with the frescoes of Giotto and of Cimabue. It was simply to see the Temple of Min-



erva that he visited Assisi, and when that temple had been seen Assisi had no further charms. In Ferrara Goethe has no word for the cathedral, its leading monument. In Padua Goethe had time to visit book stores and to purchase an edition of Palladio, the great reviver of antique styles in building, but he did not enter the chapel of Santa Maria dell' Arena, in which the most famous frescoes of Giotto are contained. He was in Rome for fourteen months, but he did not see the Christian paintings of the catacombs. In Rome he makes no mention of Byzantine mosaics, although the mosaic of Santi Cosma and Damiano on the Roman Forum is the most remarkable creation of the first ten centuries of Christian art.

On the return from Rome, Goethe spent some time in Florence, but he spent this time in the Boboli Garden writing his drama of Torquato Tasso. His diary contains no mention of a single work of art in Florence, but we should remember that the ancient statues of the Florence Gallery had not then been moved from Rome.

In a passage of his *Annals* (the *Tag und Jahreshefte*), referring to his translation, made in later days, of the *Autobiography* of the Italian artist, Benvenuto Cellini, Goethe himself bewails his inattention to the works of art in Florence. Certainly then it could not have been the mediæval art which inspired him with such longing for the Italian journey.

It was not even the Italian painting which inspired this longing. We know from the *Autobiography* of Goethe that during the Leipsic time and his studies then made in the Dresden Gallery, it was the Dutch and Flemish schools of genre and landscape which attracted him. In common with the majority of moderns, Goethe found the ideal Italian painting foreign to his first and natural standards. This is the account which he himself has given us, and he has even inserted in "*Wahrheit und Dichtung*," his *Autobiography*, a derisive couplet which his preference for realistic painting

drew from Herder at the time when they first met in Strassburg:

“Besonders gefällt mir ein Meister  
Domenico Feti heisst er  
He macht die biblische Parabel  
So hübsch zu seiner narren Fabel.” \*

In the opening of the Italian Diary it is curious to find the indifference to Italian painting, this preference for realistic painting, still continuing to assert itself, for in North Italy it is the Fleming Rubens who attracted more of his attention than Titian or Tintoretto, or Palma Vecchio or Paul Veronese. It is also interesting to observe the correspondence of Goethe's taste with that of the general run of uninstructed travelers, in the warmth of praise he awards the seventeenth century decadence painters. Carlo Maratta is mentioned, for instance, with a reverence which is quite amusing. These observations hold only for the introductory portion of the Diary. Goethe became a sincere admirer of the greater Italian painters. The frankness of inappreciation makes the later frankness of appreciation the more striking and impressive, but the point is that it was not the Italian paintings which drew Goethe into Italy. He learned to appreciate them after he had come there, and he learned to appreciate them through the medium of the antique art which had inspired his longing for the tour, which fills page after page of the Diary with enthusiasm and which was destined from this time on to be the controlling inspiration of his work in life, as the desire to come in contact with it had till this point in life been his controlling idea.

The first part of the Italian Diary was prepared for publication in 1817, when Goethe was sixty-eight years old, and twenty-nine years after the journey had been taken; but the most important portion of the Diary, the second stay in

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\* This may be translated as follows in prose: 'A master specially pleases me called Domenico Feti, because he makes foolish stories out of the Bible parables.' Domenico Feti has always been regarded as one of the most insignificant of Italian painters.

Rome, was prepared for the press in 1829, i.e., when Goethe was eighty years old. It is therefore fair to assume that the man who, in his "Autobiography," his "Annals," his "Campaign in France," and his "Siege of Mainz," has taken such pains accurately to inform posterity of his own life, did not less intend his attitude toward ancient art to be made known by his "Italian Journey." The explanatory passages inserted to connect these letters date from the poet's eightieth year. It is clear then that in high old age the sentiments which inspired the Diary were still unchanged, a point made fully evident by the "Second Part of Faust," not published till after Goethe's death and finished in the last year of his life. Let us add now to the testimony of the Diary in over fifty different passages that Goethe dated from this period his spiritual regeneration, a clear conception of his possibilities and of his work in life, and a happiness in life till then unrealized, the testimony of his life itself.

With the exception of some short poems, no work of Goethe, except the "Götz" and "Werther," i. e., no work now held classic, appeared until after this year, 1786, of the beginning of the Italian Journey. It is remarkable that after such pronounced literary success as greeted the "Götz" and "Werther," published when he was twenty-three years old, from a man of such active mind and productivity, whose collected works amount to thirty volumes; nothing known to fame should have appeared for thirteen years. But it is strictly true, that in what would be termed the prime of Goethe's life—from the time of Werther's Leiden, in 1773, to the Italian Journey, in 1786—from the age of twenty-three to the age of thirty-seven, nothing appeared in the shape now known, excepting short poems.

Goethe had been, after the time of Werther, first a practicing lawyer for four years, then he had been a hard-worked official of the Weimar Government. The duties of a recruiting officer, of a state financial manager, and general supervisor of state business are apt to be absorbing, however

small the state may be, and, in fact, the smaller the state, the more distracting duties fall to the charge of high officials. Goethe was conscientious in the execution of these duties even to the organization of the fire brigade of Weimar. But there is an explanation beyond this absorption in the practical affairs of life.

He had written in this period of thirteen years three dramas—the *Iphigenia*, the *Egmont*, and the *Tasso*. But these dramas, as known to fame and to literature, were rewritten, re-created, when the poet was in Italy. They had been in prose; they were now put into verse. The “*Wilhelm Meister*” and the “*Faust*” had been conceived, but the steady execution began in Italy. Goethe had written the texts of three Operas; he rewrote them all in Italy. The “*Roman Elegies*” were written directly after returning home from Italy. The “*Venetian Epigrams*” were written two years later. Then came the outbreak of the French Revolution, and the attendance of Goethe on the campaigns of the Revolution till 1795. Then came the appearance of the first part of “*Wilhelm Meister*” and the correspondence which begins with Schiller. This was also in 1795.

In 1796 he began to translate the autobiography of Benvenuto Cellini.

In 1797 he had published “*Hermann and Dorothea*.” From the same period date the *Erl König*, the *King of Thule*, the *Bride of Corinth*, the *Fisher*, *The God and the Bayadere*. In 1805 appeared the life of Winckelmann. In 1808 appeared the First Part of “*Faust*.” In 1809 appeared the “*Elective Affinities*.” In 1810 appeared the “*Theory of Colors*.” In 1811 appeared the first part of “*Wahrheit and Dichtung*,” i.e., the Autobiography. Between this date and 1819 appeared the poems of the “*West-östlicher Divan*.” In 1821 the second part of “*Wilhelm Meister*” first appears. Till 1831 he was working on the Second Part of “*Faust*.” In 1832 he died. For the last ten

years of his life our best authority is that immortal work, "Eckermann's Conversations with Goethe."

Let us add now to this point that all the classic works of Goethe appeared after the Italian Journey, the consideration of the element in which they differ from the Werther and the Götz. In all these later works there is an artistic sense for form; instanced in the transposition from prose to metre of the Iphigenia, the Egmont, and the Tasso. Against this sense for form we may contrast the shapelessness of Götz von Berlichingen, which is simply a page of history transplanted bodily to the stage; which owed its popularity to its novelty of subject, and, being no work of art, lost its popularity when the subject had become commonplace. In all works belonging to, or following, the Italian Journey, we find calmness and elevation, the disposition to sink the subjective, the casual, the incidental, and the individual. We may contrast with this elevation the introspective and sentimental tendencies of the love-sick and heart-sick suicide, Werther.

Goethe owed this progress to the standards drawn from the antique art of Italy.

But of all things the so-called poet was least of all a man of letters.

According to the dates I have just given, the First Part of the "Faust"—that is to say, the work for which he is first and generally quoted now—did not appear till the age of sixty. There is a gap of eight years between the "Autobiography" and the "Second Part of Wilhelm Meister," which is only filled by the poems of the West-Easterly Divan. There is a gap of twenty-four years between the two parts of his best poem, "the Faust"; a gap of twenty-six years between the two parts of his great novel, the "Wilhelm Meister." In a passage of the "Annals" Goethe says, "*Such moments as could not be employed in other ways I devoted to the 'Wilhelm Meister.'*"

Writing, with Goethe, was not an object, neither was it



a profession. It is well known that he never made money by his writing. Writing was simply a means of recording his experience. Each one of Goethe's works, according to his own statement, was a personal confession. Writing was a means of ridding himself of an experience, of leaving this experience behind him, and of moving on to something still beyond. Goethe was a man of letters only as he was a man of culture; of *bildung*, of building. It is from this ideal of culture once more that we must fix his connection with the antique art.

The ancient statues were not called into being as statues mainly now are, as works of luxury, or at least of extraordinary effort, and relatively rare success. They existed as necessities, as means of representative and ideal national expression. It was the Minerva, the Apollo, the Jupiter, the Hercules, or the Diana which was the main thing. The statue was the means and not the end. The subjects of antique art are more important than the art, for these subjects represent the Greek ideals of culture.

The same impulse led Goethe to study ancient art which led him into literature; the same impulse which led him to free himself from constitutional giddiness by training himself to stand on the rocking top of the Strassburg Cathedral tower; the same impulse which led him to place himself under fire of the cannonade at the Battle of Valmy as a matter of scientific observation; the same impulse which led him to risk his life on the crater of Vesuvius; the same impulse, that is, toward all experience and all training as a means of symmetrical development of character and power, not in the sense that Greek art is a phase of historic life, for that reason to be known and studied; but in the sense that the subjects of Greek sculpture represent in personal forms the ideals of culture once for all, throughout the entire field of the human activities, the human passions, the human will and the human intellect; the ideal of symmetry and harmony in human life.

And so it is that occupations, activities and interests of

Goethe's life apparently remote from literature and from ancient art sprang really from the same ideals, the same influence and the same tendency.

As a man of business and practical affairs, as farmer, finance minister, theatrical director, president of the University of Jena, and director of its museums and institutes, Goethe was still true to the ruling inspiration of his life. And these are no mere titles, implying a certain general supervision and control, the easily managed duties which are confided to trained and experienced subordinates. We have proof from Goethe's hand that these duties absorbed the major portion of his time, and that he made their details, not writing, the business of his life. There is a book which almost no one reads, the "Annals" of Goethe, the *Tag und Jahreshefte*, the heft of what he did by day and year. The celebrated "Autobiography" is a work of classic style and scope, but it reaches only to the age of twenty-five and closes with the rolling of the wheels which bore Goethe to the Court of Weimar. But the Annals begin after the Italian Journey, under the date for each year a perfectly dry mass of details, and there you find the man.

Think you it took no time to plan and personally superintend the erection of all state buildings for the Weimar Government; to personally arrange and catalogue the libraries of Weimar, then lying in confusion for three hundred years; think you it took no time to direct the annual picture exhibitions; to choose the subjects for the contests of the artists; assign the prizes; personally superintend the hanging and the repacking and reëxpedition of the pictures? Think you it took no time to read all plays offered for performance on the stage of Weimar, the most important theatre of Germany; no time to write its opera-texts and arrange its ballets; no time to superintend in person all rehearsals, dress the plays, engage the actors, and give them training in elocution and dramatic action, and even in the execution of their songs; think you it took no time to manage

all purchases of philosophic apparatus for the University of Jena; to appoint its professors, settle their disputes, edit its newspapers, manage its budget of expenses, and arrange in person its Museums of Natural Science. These are some of the occupations mentioned in the *Tag und Jahreshefte*.

Goethe says, in these Annals, of Madame de Stael that she had no idea what duty meant. The German word is "Pflicht"; flechten, to weave; Pflicht, duty, is what you weave, and this was Goethe's weaving, but not all of it.

In his collected works, making thirty volumes, one-sixth of the whole in bulk relates to the Natural Sciences, but this would convey no adequate idea of the time devoted to these subjects. For practical reasons it was necessary that he should be an expert in Botany; because he was Director of Forest Culture for the State of Weimar. For practical reasons it was necessary that he should be an expert in Chemistry and in Geology, because he was Director of the mines of Weimar. But from the age of twenty-two, when the law student of Strassburg was attending clinics and lectures on anatomy, the Natural Sciences had been the study of his life. In the diary of the Italian Journey we find him on the way across the Alps to Italy loading himself down with minerals. In Venice he studied the plants and animals of the Lagunes. In Sicily he botanizes. In France during the campaign of the Revolution he studies Optics. From his work, the "Campaign in France," it appears that Goethe spent an entire night during the siege of Verdun in conversation with the Prince of Dessau on his own theory of color. In the *Tag und Jahreshefte* the scientific studies are the constantly recurring topics; studies in astronomy, in chemistry, in magnetism, in galvanism, experiments in making artificial minerals, in growing plants under colored glass, the making of geologic maps, of cloud maps, of topographic maps, studies on the carnivorous plants and the metamorphoses of insects; above all, Geology, Botany, Comparative Anatomy and Optics.

To his great work on the Theory of Color Goethe devoted eighteen years persistent study. Sir Charles Eastlake, who has translated this work into English for the use of painters, pronounces it the most valuable contribution to the subject since Leonardo Da Vinci, and says that Goethe undoubtedly divined the methods of the antique artists and the great Italian painters. Goethe himself says in the "Annals": "There have been excellent poets in my time, greater poets before me, and there will be greater poets after me; but of one thing I am proud, that I alone in my time, have understood the theory of color."

From his discovery, made in 1784, of the intermaxillary bone of animals, as being found also in the human skeleton, begins the modern science of Comparative Anatomy. His work on the Metamorphoses of Plants, published in 1790, is the basis of modern Botany; and Goethe lived to see in 1832, in the controversy between Cuvier and Geoffrey St. Hilaire, his theories asserted by the leading scientific minds of Europe.

His last contribution to the press was an article upon this controversy, and to-day the leading German Darwinian, Haeckel, has prefaced each chapter of his leading work with a quotation from Goethe, the first observer of the facts on which the Darwinian theory rests. Darwin has applied the theories of Malthus to the discoveries of Goethe.\*

From Goethe date four great discoveries of modern science: the discovery in Botany that all forms of plant life in which leaves occur are metamorphosed expressions of the leaf, the idea of harmony and unity in the world of vegetation; the discovery in Anatomy of the morphologic correspondence in the structure of all vertebrates, the idea of unity and harmony in the animal creation; the discovery in Geology, which did not begin to make headway until Sir Charles Lyell, that all geologic growth is the result of sediment deposition during enormous periods of gradual subsidence or of

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\* See footnote at the close of the article.

depression and that most geologic breaks of strata are the result of equally gradual upheavals; and, fourth, the discovery of the correlation and interchangeability of all forces; that heat and light, magnetism, electricity and motion are metamorphosed expressions of the solar ray—in the words of Goethe, “mysterious pure light, the highest potency, eternal, single, indivisible.”

These discoveries all date from the Italian Journey. It is on the Alps, hastening to the goal of all his longings, the culture ideals of the Antique, that he begins to dream of the inner life and slow breathing forces of the mountains. It is on the Lido at Venice, from the skull of a sheep cleft in two, that he seizes on the idea that the bones of the skull are simply developments of the vertebra and that he passes from that discovery to the idea of the unity of all vertebrate development.\*

It was amidst the luxuriant vegetation of Sicily that he made his discovery of the leaf morphology of plants.

It was in face of the sunsets of the Campagne that he began to work out his theory of color and his doctrine of the unity of light.

The most singular, most interesting and most significant thing in the Italian Diary is the immediate juxtaposition in its pages of scientific research, art enthusiasm, and literary productivity. For the idea of symmetry, of unity, and of harmony in nature, which inspired Goethe's studies in the fields of science, is an idea which in the individual life of every single human being who grasps it, must become a struggle and an aspiration. But in the epochs of history, in that stern division of historic labor which has assigned to each epoch its peculiar and exclusive task, to one epoch only has belonged the task of developing this aspiration as a national idea. That epoch was the Greek. To the Roman was left the task of organism, to the Middle Ages it was left to restore the noble sense of human individuality, of which

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\* This discovery was made in 1790, on the occasion of a second visit to Venice.



the Roman had deprived the Greeks. To the modern time it was left to restore the material well-being and prosperity of which the Middle Age had robbed the Roman epoch. The Greek idea became world property in idea, but it had an all-harmonious and complete expression only and once for all in the corporate forms of ancient sculpture. Hence the influence of the Italian Journey upon Goethe and the importance of the Italian Diary for a just conception of his career.

In his attitude toward ancient art Goethe was no less an enthusiast than the two great men, Winckelmann and Lessing, whose mantles fell upon him. But his attitude was less than Lessing's that of the critical dissector, and less than Winckelmann's that of the antiquarian who looks simply to the past. With Goethe the Antique was an inspiration for the present and the future. His work is a living demonstration of the practical and modern importance of classical and antiquarian studies.

In this essay, then, I have said nothing of Goethe's coldness, of his selfishness nothing; nothing of his lack of heart. In the Pantheon of Greek Art, at least, the coldness is external only. There are those for whom the great soul of Goethe, all human as he was, has no such flaws.

"Knowest thou," says Thomas Carlyle, "no Prophet, even in the vesture, environment and dialect of this age, none to whom the Godlike has revealed itself through all meanest and highest forms of the Common, in whose inspired melody, even in these rag-gathering and rag-burning times, man's life begins (though it were afar off), once more to be divine. I know him and name him—G O E T H E." \*

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\* Goethe's anticipations of the evolution theory which is usually connected with the name of Darwin have been considerably obscured in Great Britain and the United States by the fact that the very excellent and main English authority on the life of Goethe, by G. H. Lewes, was published in 1855, four years before the publication of Darwin's "Origin of Species." Thus, although Lewes has an appreciative account of Goethe's contributions to Natural Science (see especially Chapter X, Book V, Vol. II: *The Poet as a Man of Science*), he had no knowledge of the existence of the Darwinian theory when he wrote Goethe's life. On the other hand, the German life by Bielschowsky (translated by Professor William

A. Cooper, of Stanford University, Putnam, 1905) will be found to corroborate and verify all the points made in my essay as to Goethe's discoveries of the morphologic facts on which Darwin's evolution theory is based, as well as his anticipation of the theory itself. The fact of evolution must, of course, be distinguished from Darwin's special explanation of it, as caused by the "struggle for existence" and "the survival of the fittest," which explanation is really an amplification of the theories of Malthus.

Goethe's discoveries in Natural Science were ignored or repudiated by the scientists of his own day, partly from the point of view that a poet could be, and ought to be, nothing else, and partly because they were too revolutionary and too far in advance of the general knowledge of his time. In our own day Goethe's epoch-making contributions to morphology and the evolution theory have also been widely ignored, in spite of trenchant and emphatic recognitions by many of the most brilliant celebrities of science. Of this neglect the Encyclopedia Britannica (Eleventh Edition) is an astonishing and notable instance, the more to be emphasized because its article on "Evolution" purports to contain an exhaustive survey of the early history of the subject. Its reference to Goethe is as follows: "Notwithstanding the fact that Goethe had the advantage of a wide knowledge of morphological facts and a true insight into their significance, and while he threw all the power of a great poet into the expression of his conceptions, it may be questioned whether he supplied the doctrine of evolution with a firmer scientific basis than it already possessed. Moreover, whatever the value of Goethe's labors in that field, they were not published before 1820, long after evolutionism had taken a new departure from the work of Treviranus and Lamarck, the first of its creators who were equipped for their task with the needful large and accurate knowledge of the phenomena of life as a whole."

The following comments may be made on this passage: It is widely known that Lamarck was a notable and distinguished anticipator of Darwin's doctrine of evolution, and again, like Goethe, wholly without reference to Darwin's special theories of explanation. If Lamarck, as above asserted, had actually preceded Goethe it would deprive the latter of the credit which is his just due. I shall therefore examine and expose the very misleading error of the Encyclopedia Britannica statement as to dates. According to the author of this Encyclopedia article the first announcement of the views of Treviranus as to evolution were made in his *Biologie*, dating 1802-1805, and the doctrines of Lamarck were first announced in 1802, in his *Philosophie Zoologique*. Thus, if Goethe did not make known his views of evolution until 1820 he was eighteen years later than Treviranus and Lamarck.

The error of the Encyclopedia is a double one. First, it has considered the date 1820, when Goethe first published his discovery that the intermaxillary bone of animals is found in the human jaw, as the first date of the publication of the discovery. But Goethe's discovery was published by his friend and teacher Loder in 1787, and with full credit to Goethe, in his Anatomical Handbook (*Anatomisches Handbuch*), and the discovery was actually made in 1784 and formally submitted at that time in manuscript to certain experts; one of whom, Camper, was the most celebrated anatomist of his day. (At that time the absence of an intermaxillary bone in man was held to be the main distinguishing difference between the skeletal structures of man and the ape, and Goethe's announcement was also an announcement of the essential unity of the skeletal structure in man and the apes. His proof was derived from the existence of sutures in children and infants which

disappear in the adult). Camper and other anatomical experts refused to admit the validity of Goethe's proof, which is now universally conceded, and his own delay in publication was due to this opposition of contemporary anatomists. However, as just stated, the discovery was actually published in 1787, thirty-three years before the date erroneously quoted by the Encyclopedia Britannica.

But the error of the Encyclopedia is of a far graver nature than so far appears. It ignores the fact that Goethe published his *Metamorphosis of Plants* in 1790, and that this was another definite announcement of the doctrine of evolution. It ignores the fact that Goethe's observation in 1790 of the identity of the bones of the skull with those of the vertebra (which, as mentioned in my essay, was first made on the skull of a sheep lying on the Lido at Venice) was announced by him as demonstrating the now accepted doctrine of the unity of development in all vertebrate animals. The Encyclopedia article finally, and above all, ignores the critical fact that the letters of the Italian Journey which were written in 1786, 1787 and 1788, contain many explicit announcements of the evolution theory as a whole and as applied to all forms of life. Several of these passages are quoted by Bielschowsky, and I have notes for a much larger number with the dates and page references of the Italian Journey. Finally, the compilation of Goethe's Diary known as the *Tag und Jahreshefte*, began immediately after his return from Italy, and this Diary contains a vast number of references to Goethe's evolution theories and discoveries, long preceding the announcements of Lamarck and Treviranus. Among these we may specially instance the very numerous references to geology, and Bielschowsky's explicit mention of Goethe as the predecessor and anticipator of Sir Charles Lyell. We may therefore consider the Encyclopedia Britannica as definitely misleading on the given subject, both in spirit and in fact.

## MUSEUM NOTES

The Brooklyn Museum has received from the Library of the University of Michigan at the instance of Mr. Charles L. Freer, Vol. XII of the University of Michigan Studies, edited by Prof. Francis W. Kelsey, and entitled "Studies in East Christian and Roman Art." The volume contains two monographs; Part I, by Prof. Charles R. Morey of Princeton University, on "East Christian Paintings in the Freer Collection," and Part II, by the late Prof. Walter Dennison of Swarthmore College, on "A Gold Treasure of the late Roman Period from Egypt."

The East Christian paintings in the Freer Collection described by the first monograph consist of two miniatures from a manuscript of St. John Climacus, eight miniatures from a manuscript of the Gospels and the painted covers of the Washington Manuscript of the Gospels. These miniatures are illustrated by thirteen plates of which ten are colored, besides thirty-four illustrations in the text of various other manuscripts and miniatures bearing on the subject matter. The author of the work of which the first two mentioned miniatures are illustrations was a personage of great distinction in the history of the Eastern church. Born about the year 525, he entered the cloister on Mt. Sinai at the age of sixteen, but the desire of the hermit's life was strong within him, and he soon left the monastery for a cave at the foot of the mountain, where he lived in solitude for forty years. At the end of this period he was persuaded by the monks of his old monastery to return to them as their abbot, and in this office he continued, acquiring great reputation for his piety and learning, until shortly before his death, when he again retired to a hermit's cell. He died about 600.

To his name Johannes the Greeks added several epithets, calling him Sinaita from his monastery on Mt. Sinai, and Scholasticus in allusion to his learning. But their favorite name for him was "he of the Ladder," alluding to the Klimax, or "Heavenly Ladder," which St. John wrote for the guidance of his monks, and to which he owes his fame. The Greek genitive was Latinized into Climacus, and Johannes Climacus is his traditional appellation in the West.

The Klimax was written at the request of a friend and admirer, also called Johannes, who was abbot of the neighboring monastery of Raithu, about fifty kilometres south of Sinai. It is a treatise on the evolution of the consecrated monastic life, intended as a guide to the earnest monk in the attainment of ascetic and spiritual perfection. The work is divided into thirty chapters or "rungs," corresponding with the thirty years of the secret life of Christ; it commences with a homily on "Withdrawal from the World," and ends with one on "Charity."

The Klimax enjoyed a remarkable popularity during the Middle Ages, and its fame was by no means confined to the East. We find translations into Syriac, Modern Greek, Latin, Italian, Spanish, French and Slavonic, and a belated English version is to be found in the library of Cambrai, entitled "A Spiritual Lader, or Steps to Ascend up to Heaven," and dating in the seventeenth century.

While the manuscripts of the text of the "Ladder" are abundant, those adorned with miniatures are comparatively rare; illustration, moreover, is generally confined to a simple drawing of the "Ladder," usually at the end of the manuscript, in which sometimes the rungs are labelled with the titles of the chapters, thus constituting a picturesque table of contents.

The published miniatures represent, respectively, a portrait of St. John Climacus holding a portable desk, and seated before his writing table with a

conventional representation of the Monastery of Mt. Sinai in the background, and a picture of the "Heavenly Ladder," in allusion to the title of the work.

Following the account of the Klimax miniatures, Prof. Morey illustrates and describes eight miniatures from a Byzantine manuscript of the Gospels which appear to date from the thirteenth century, or second half of the twelfth century. The conclusion of the monograph relates to the painted covers of the Washington Manuscript of the Gospels, which have been previously published in color by the University of Michigan. The text of Prof. Morey's monograph consists of eighty-one pages with many illustrations, as above described and includes learned and interesting descriptions of other related manuscripts.

Part II of this volume presents a description of thirty-six objects belonging to a notable gold treasure of the late Roman period from Egypt. It appears that early in the year 1909, a collection of objects belonging to a gold treasure of the late Roman period came into the hands of a well-known antiquary of Cairo. In April of that year nine of the objects were purchased by Mr. Charles L. Freer of Detroit, Michigan, becoming a part of his private art collection in that city. (The objects will ultimately be transferred to the Smithsonian Institution in Washington, D. C., where they will be placed with the other collections in the gallery to be erected by Mr. Freer.) Somewhat later six objects of the same treasure were acquired by Herr Friedrich Ludwig von Gans, of Frankfurt, Germany, and were presented by him, with the von Gans collection of objects of art, to the Antiquarium in Berlin. The same antiquary of Cairo later obtained sixteen objects, of which all excepting two purported to belong to the same treasure. Ten of these were purchased in 1912 by the late Mr. J. Pierpont Morgan of New York. The remaining six objects were presented by Mrs. Walter Burns of London to the British Museum.

At first it was reported that the treasure was found near Assiut in upper Egypt; later it was believed that the place of discovery was on the east bank of the Nile, opposite Eshmounein. It is probable that these objects lay for centuries in some spot in the desert, having been hidden, it may be, in time of danger; this may possibly have been just before the Arab Conquest, in the middle of the seventh century. All the objects, excepting one statuette of rock crystal, are of gold, and many are ornamented with jewels.

The monograph is illustrated by fifty-four plates and fifty-seven illustrations in the text, and consists otherwise of an exhaustive catalogue description of each piece, with historical comments and references to other similar finds. The plate illustrations are, generally speaking, in the dimensions of the original objects. These objects consist partly of pectorals, or large neck rings of gold, attached to an elaborate frame containing clusters of gold coins and a medallion (the medallions and coins carrying generally portraits of late Roman emperors). Some of these pectorals may have been worn by officers of the Imperial Body Guard. Besides the pectorals there are large framed medallions designed for suspension as personal decorations. There are also gold necklaces with medallion pendants or pendants of precious stones, also breast chains with medallions, earrings, armlets and bracelets. As may be imagined, the full size and complete illustrations of these various objects are a most valuable contribution to a knowledge of the goldsmiths' art in the late Roman period. The author of this monograph died before the final publication of his work, which closes with a memorial notice.



Thanks to the enthusiasm and appreciation of Mr. and Mrs. Nestor Sanborn, of Brooklyn, for rare objects of art, the Museum collection of Americana of the late seventeenth and early eighteenth century periods has been substantially augmented. Mrs. Carrie V. Sanborn is the donor of a seventeenth century pine table with turned legs and stretchers. This table was inherited by Mrs. Sanborn from the Tilton family, of which she is a descendant, and was used for many years in the Monmouth County (N. J.) Friends Meeting House; a pewter charger, 20¾ inches in diameter, bearing the initials of Thomas and Faith Tilton, dating about 1700 and very rare; a pair of pewter candlesticks of the first half of the eighteenth century; an American bannister-back chair with ball feet, dating 1700-1725; and a high relief circular bronze plaque by Olin L. Warner, representing the portrait of Joseph Hin-Mah-Toó-Yah-Lat-Kekht, chief of the Nez-Percé Indians. This tribe was generally friendly to the whites until 1877 when, under the leadership of Joseph, they resisted confinement to their reservation in Idaho. Joseph displayed remarkable generalship, defeating the American troops several times and finally executing a retreat of over 1,000 miles in trying to reach Canadian territory. He failed, however, within a short distance of the border, and surrendered with his forces on October 5, 1877.

From Nestor Sanborn the Museum has received a Lowestoft cream jug of the second half of the eighteenth century and an Arras cup dating 1782-1786, both from the collection of the late Dr. Edwin Atlee Barber; and a silver goblet bearing the mark of Moulton (probably the work of William Moulton, of Newburyport, Mass., 1772-1861) and the initials of Hezekiah and Mary Barnard, both of Nantucket. This piece dates from the beginning of the nineteenth century.

The Department of Fine Arts has also received the following gifts during April, May and June, 1918: from Mr. Samuel P. Avery, a silver medal awarded by the Brooklyn Institute in 1856 to the artist, J. R. Metcalfe. From Miss B. C. Mathews, a portrait of himself by Walter Libbey, a Brooklyn artist (1827-1852), who was presented with a bronze medal by the Brooklyn Institute in 1845; an unfinished portrait of Alexander Brown, and the artist's sketch-book. From Mrs. Lilian Munson Tracy, a pair of chased silver goblets, dating 1845. From Miss Mary A. Brackett, a prehistoric black topped Egyptian vase. From a group of American artists and other friends of Mr. Macbeth, a portrait of the late William Macbeth, by Douglas Volk. From Mr. George M. Kimberly, an early nineteenth century four-poster bed, and a miscellaneous collection of Americana. From Mrs. Marie Shields Myer, a winter landscape by Paul Sawyier. From Mrs. Mary Dunderdale Bedell, Mrs. Maria Dunderdale Bange and Mr. Forbes Dunderdale, a late eighteenth century American hand made bedquilt. From Mrs. Sarah C. Avery Keep, in memory of her husband, Dr. J. Lester Keep, an oil painting, *The Harbor at Honfleur*, by Frank M. Boggs. From Mr. and Mrs. Albert J. Collings, a lacquered wooden tankard and an eighteenth century American wrought iron sperm oil lamp. From Mr. A. E. Rueff, an eighteenth century American spoon mould, and a collection of thirteen eighteenth century and six early nineteenth century glass bottles. From Miss Andrea Klein, an eighteenth century gold mourning ring. From Miss E. C. Bannister, the portrait of a man by Frank Duveneck. From the Brooklyn Woman's Club, in memory of Mrs. M. I. Greene, an oil painting entitled *The Princess and the Frog* by Mary Greene Blumenschein.

The following objects have been purchased: Seven oil paintings by Robert L. Newman (Museum Collection Fund); a seventeenth century English hall clock by

Jonas Barber, of Ratcliffe Cross, London, England (Batterman Fund); an eighteenth century American lap loom (Batterman Fund); a seventeenth century turned maple and ash chair (Batterman Fund); the portrait of Anita Ramirez in Black, by Ignacio Zuloaga (Museum Collection Funds, 1917, 1918); an oil painting by Jerome Myers, *The Old House*, and six pencil drawings by the same artist (J. B. Woodward Fund). The interior panelling of a house known as the "Cupola House," built at Edenton, N. C., in 1758 by Francis Corbin, was purchased with the income of the Robert B. Woodward Memorial Fund. Francis Corbin came to America as Lord Granville's land agent and lived in this house with his bride. In 1777 the property passed into the hands of Dr. Samuel Dickinson, from whose descendants the panelling was secured. It is taken from the dining room, with pantry, the parlor, a bedroom and a hall. These panellings are to be exhibited in the Museum after the completion of the new section, together with a number of early American interior architectural panellings and details.

Large collections of great value have been presented by Mr. Samuel P. Avery as additions to his *Cloisonné* Collection. These include one hundred and ten pieces of Chinese *cloisonnés* and enamels, of great variety and beauty, many of them of unusual dimensions. Among the latter is a screen, measuring 9 x 8 feet, from the rear of the throne in the Winter Palace at Peking. This was one of a pair stolen from the Palace during the Boxer Rebellion, which after the fall of the Manchu Dynasty, passed into the hands of his Excellency the Hon. V. S. Liao, recently Chinese Minister to Cuba, who took them with him to London as part of his household furniture when Secretary of Legation there. At the time of the coronation of King George V the presents sent by the Chinese Government failed to reach the envoy who was deputed to attend the coronation. He consequently requested his Excellency to part with one of the screens, and it was presented to the King in place of the missing gifts, and is now in one of the Royal palaces. The screen dates from the early part of the reign of the Emperor Ch'ien-lung, second quarter of the eighteenth century. An additional gift from Mr. Avery of the first importance is a collection of Chinese wall vases, eighty-two in number, of various materials, including *cloisonné*, jade and other semi-precious hard stones, porcelain, teakwood and other woods, pottery and metal. The installation of the wall vases, and of the recent gifts of *cloisonné*, has been completed, and is now open to the public in the central gallery, first floor.

The Museum has recently obtained by purchase at the Stefano Bardini sale held on April 23-27, 1918, ten pieces of Italian Renaissance sculpture and one of antique sculpture, as follows: A marble Renaissance frieze, by Benedetto da Rovezzano (Florentine, 1477-1552); marble statuette of St. John the Baptist, by Jacopo Tatti (called Sansovino; Florentine; 1477-1569); bas-relief portrait of an Ecclesiastic, by Alessandro Algardi (1602-1653); portrait of a duchess of the Medici family, by Leone Leoni (1509-1590); Lombard Renaissance marble tabernacle (sixteenth century); marble madonna and child (Pisan school of the fourteenth century); colored stucco bas-relief of the Virgin adoring the Infant Savior, by Antonio Rossellino (Florence, 1427-1490); colored stucco bas-relief of the Virgin and Infant Savior (School of Siena, fifteenth century); terracotta bas-relief of the Resurrection, by Sperandio Maglioli (Mantua, 1425-1500); enamelled terracotta statuette of Judith holding the head of Holofernes, by Giovanni Della Robbia (Florence, 1469-1529); Greco-Roman marble head of Apollo (first century, A. D.). One-half of the purchase money was obtained from the

Robert B. Woodward Memorial Fund, and the other half was contributed by Mr. A. Augustus Healy.

The following loans have been received: From Mrs. Carroll Beckwith, a picture entitled "The Young Poet," by the late Carroll Beckwith. From Mrs. Helen Foster Barnett, the following oil paintings: "Virgin and Child," by Carlo Maratta; "The Old Mill," by Jasper F. Cropsey, and four oil paintings representing the "Voyage of Life," by Thomas Cole and De Witt C. Boutelle. From Mrs. Robert Lee Hare, the pastel portrait of Mrs. Joseph Barrell, by John Singleton Copley. From Mr. William H. Fox, the portrait of Lieutenant William H. Korn, by Thomas Sully and "The Martyrdom of St. Agnes," by Peter F. Rothermel.

On May 25 Mr. Roy Chapman Andrews, Associate Curator of Mammals in the American Museum of Natural History, and leader of that institution's Asiatic Expedition of 1916-1917, lectured in the Brooklyn Museum auditorium upon the experiences and scientific results of his field work. Since that date, Mr. Andrews has undertaken a second expedition into central China.

An ornithological paper by the Curator of the Department of Natural Science, and entitled "A Study of the Atlantic Oceanites," has been issued as Article IV in Volume XXXVIII of the Bulletin of the American Museum of Natural History. It is a paper of thirty pages, illustrated by three plates and seven text figures, and is based largely upon the field work of the South Georgia Expedition of 1912 and 1913. A review in "The Auk" states that "the paper is not only a satisfactory review of the species Wilson petrel but will be found useful for comparison in work on the less well-known forms of petrels."

A considerable number of marine invertebrates obtained on the Pacific Coast expedition have been effectively mounted in fluid jars and installed during the last month. They include types of great zoological importance.

In the June issue of the Navy League magazine, "Sea Power," appears an illustrated article by the Curator of Natural Science entitled "Island Resources in War and Peace." This article calls attention to some of the neglected rights of the United States in almost every ocean, and points out the extraordinary aid which Great Britain has received during the war from her island possessions. The article further reviews the German designs with regard to Spitzbergen, and states that nearly a million barrels of whale-oil, taken chiefly at island stations, have been converted into explosives by the Allied Nations since the beginning of the war.

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- Vol. III, No. 1, Long Island Fauna-IV. The Sharks. By John Treadwell Nichols and Robert Cushman Murphy. April, 1916 .....

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- Some Books upon Nature Study in the Children's Museum Library, compiled by Miriam S. Draper, 1908; second edition 1911.
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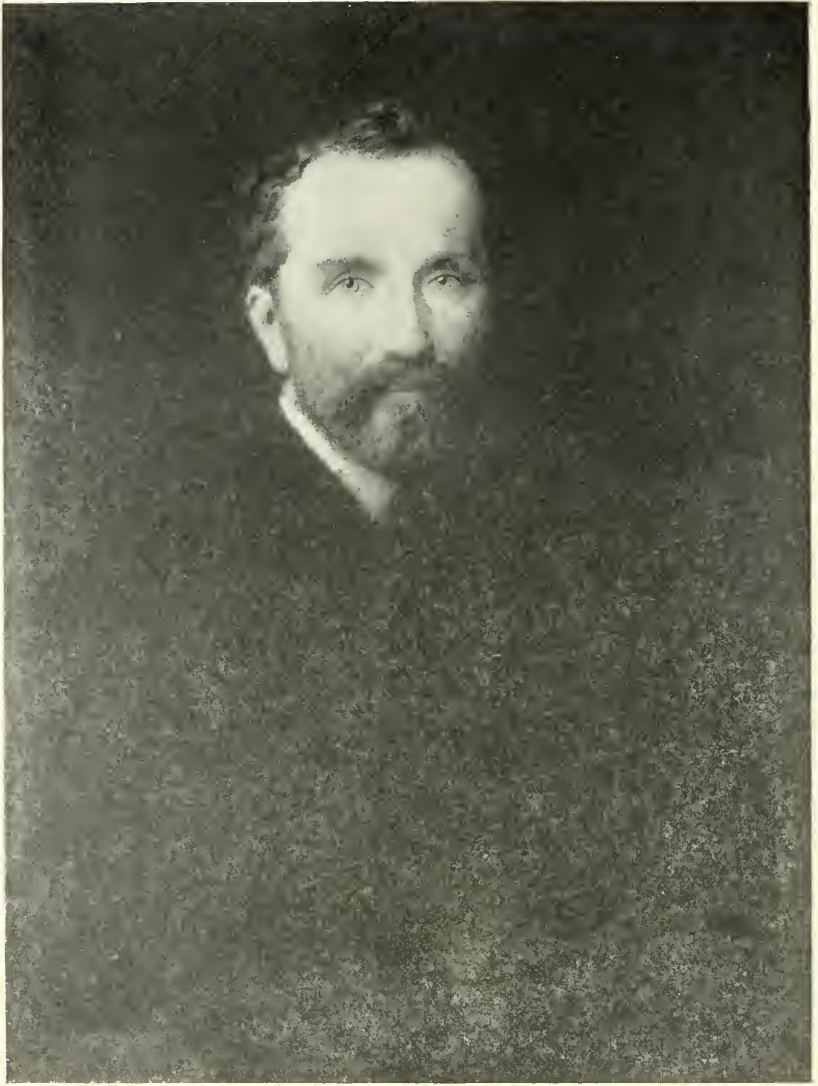
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OCTOBER, 1918

No. 4







PORTRAIT OF THE LATE WILLIAM MACBETH.

By Douglas Volk.

In the Collection of the Brooklyn Museum

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MOTHER CAREY'S CHICKENS SKIPPING ALONG THE SURFACE OF NEW YORK BAY.

This photograph, and those on pages 204 and 205, were taken by Mr. Howard H. Cleaves in August, 1914.

## Bluefishing In War Time

I must go down to the seas again, to the  
lonely sea and the sky,  
And all I ask is a tall ship and a star to  
steer her by;  
And the wheel's kick and the wind's song  
and the white sail's shaking,  
And a grey mist on the sea's face, and a  
grey dawn breaking.

—*Masefield.*

MARS, not Neptune, ruled the ocean when I sailed out of what the censor so ingenuously calls "an Atlantic port" on September 5, 1918. Close along the Gravesend shore a fleet of anchored, battle-gray scout patrols and submarine chasers clustered round a fantastically camouflaged destroyer and small cruiser. Farther out, in the Narrows before Fort Wadsworth, a line of heavy-laden freighters, likewise streaked and smeared with pastel reds and blues and other pigments which blend to form the technical "Omega-gray" of low visibility in the northern waters of the War Zone, lay in preparation for their voyage across the sea. In the thin air far above us, a bulging, amorphous "blimp" strained at the cobweb that alone anchored it to the stable old earth; and from its car, suspended by threads that doubtless sang aerial songs when played upon by lofty currents of the wind, Argus-eyes searched the living, shining map of New York Bay and the outer waters which widened, and deepened, and turned from gray-green to blue, as they stretched through the gateway to the Atlantic between Sandy Hook and Rockaway. Not only upon infinitesimal skiffs, and fishing smacks, and buglike liners, and the thin foamy border which was the boisterous surf of the Coney Island strand, did the watchers of the port look down, but even upon the dark, swift, hook-winged seaplanes that



THE CREW OF THE SMACK "RUTH M. MARTIN."

seemed themselves so high above the bobbing masts of the *Martin*.

The bluefish smack *Ruth M. Martin* was a schooner of ninety-eight tons burden, navigated by a Viking skipper, and manned by a crew of diverse races—Norwegians and Portuguese—who had this in common, that together they represented two of the oldest seafaring peoples of western Europe. The *Martin* was now outward bound from Fulton Market for an indeterminate locality and a voyage of indefinite length, both of these matters depending upon the whereabouts of the migrating bluefish, the rapidity with which the schooner's hold might be stocked, and the disposition of skulking submarines, which had so recently sent to the bottom American coastwise vessels and fishing craft. This trip was to be one of the last of a hitherto disappointing season, and I, an entirely useless supercargo, owing my presence on board to the courtesy of captain and owners and the possession of a War Zone pass, prayed that I might not

prove a Jonah to the bold Norse fishermen and these latter-day compatriots of Admiral Tristão da Cunha.

The first cargo of a smack is not the gastronomic bluefish, but the bait; and, as Captain Lars Larsen headed the *Martin* southward in the Lower Bay, he scrutinized the horizon through his glass for incoming bunker sloops. The mossbunker or menhaden is an oily, herringlike fish, industrially important only because it travels in enormous schools and can therefore be seined in commensurate quantities. Nowadays the mossbunkers are mostly converted into fish-oil and fertilizer, thousands of bushels of the fishes being brought every day during the summer season to rendering plants along the Atlantic coast; but they also are essential for bait and chum in taking bluefish. Unfortunately for the bluefishermen, the demand for menhaden by the rendering plants is now so constant that the captains of the bunker vessels prefer not to take the trouble to transfer part of their catch to the bluefish smacks, even though the latter pay a higher price than the factories. During the war this attitude has increased the many difficulties of fishermen who supply eastern markets with fare approved by the United States Food Administration; and lack of knowledge of the conditions has, of course, prevented the growth of public sentiment which might compel the bunker fishermen to sell bait to smacks engaged in the food fishery.

Some time before sunset, a laden bunker schooner from Patchogue entered the bay and crossed the *Martin's* bow a mile ahead. Captain Larsen sent the power dory to intercept her, but the menhaden skipper laughed and went on his way, although there was no reason of time, wind, or tide why he might not have hove-to and supplied us. So we dropped anchor, furled the sails, and lay for the night in the lee of Sandy Hook. Next morning several more bunker craft ignored our signal and deliberately dodged the *Martin*, passing us well to windward even when to do so took them out of their course. Later in the day we ran out to

sea, and subsequently had the same sort of experiences with bunker sloops off the Long Island shore. It was not, in fact, until mid-day of September 7 that we finally succeeded in acquiring three hundred dollars' worth of bait from the menhaden steamer *Arizona*. Based upon our fishing record thereafter, I estimated that the *Martin* lost perhaps four thousand pounds of bluefish through the failure of the bunkermen to act in accordance with the national spirit of cooperation and conservation.

Beginning soon after daybreak of the second day, the flash and detonation of big guns came at frequent intervals from the proving grounds on the Hook. An appalling rip danced high on the Romer Shoals as the *Martin*, with her flag at the main-peak, sailed out the Sandy Hook Channel into the long, southeast, ocean swell, which advanced in a counter direction to the fresh morning breeze. White terns, in querulous, straggling flocks, were flying eastward on their way toward more propitious, clear-water feeding grounds, but the half-tame fish-hawks perched expectantly upon the stakes of pound-nets along the Jersey shore, regardless of boatmen who were engaged in garnering the night's catch. On our left hand, Ambrose Channel was marked by a procession of horizontal barber-poles and cubist paintings, both entering and leaving port, and above the camouflaged ships another of the all-seeing blimps was trailing like a kite after its staunch gray mother-yacht toward an observation post offshore.

South-southeast the skipper laid the *Martin's* course, for no windjammer may cross New York's naval boulevard during the continuance of hostilities. From the point of Sandy Hook, moreover, a second zone, roughly triangular in outline, and stretching southward eighteen miles, is totally barred to all vessels between the rising and the setting of the sun. Such are but two of the restrictions cheerfully imposed upon its own shipping by a democracy at war. When we neared Scotland Lightship, the *Martin* was luffed and headed



more to eastward. Before noon the little schooner lay out of sight of land, with only a distant, idling pilot steamer to keep her company on the leaden Atlantic.

Sea-fever is a distemper which burns recurrently in my arteries, but when the oaken quarterdeck is at last beneath my feet, and the edge of the continent goes down behind the curvature of the world, the raging fever dies, and is followed by exultant contentment. I took my trick at the *Martin's* wheel, and thoughts surged up of old days in trackless seas a full hundred degrees of latitude south of the smack's position, where I had also stood as helmsman of a gallant wooden ship through many a watch of varying weather. Even while I mused, a stiff-winged sea-fowl—a shearwater—rocked and scaled past the *Martin* with never a beat of its narrow wings, and I remembered meeting that fellow spirit, that selfsame species of long-winged ocean wanderer, in waters below the Line. The continents are divided into towns, hamlets, farms, and wildernesses, each with its proportionate share of human dwellers and their monuments; but the salt high-seas, thank God, are not to be classified in anthropocentric terms. Thirty miles off the prosaic New Jersey coast, one can sail into the unknown, where the everlasting anticipation of the next phenomenon, whether of unguessed human contact, of the meteorological environment, or of the infinite life of the deep, untrammelled utterly by man, fills a naturalist with a nameless, joyous expectancy such as must have been the portion of Columbus.

The wind freshened and a fine rain began to fall as the *Martin* made her starboard tack to eastward, and the groundswell from the south flooded her lee scuppers when she leaned beneath the puffs. All day we sought and pursued refractory bait sloops, but without avail. In the afternoon we were running northward toward Long Island, when we spoke the smack *Priscilla*. She had in her hold 2,800 bluefish, of which the last three hundred had been caught near Ambrose Lightship that very morning, before a scout patrol

had driven her off. Thus Captain Larsen learned that the roving, voracious bluefish had invaded feeding grounds at the very entrance to New York Bay, so he put away all thoughts of a southern trip for the present. Cruising westward again, we overtook the bunker steamer *Arizona* within sight of Fire Island Light, whereupon the skipper and I lowered a dory and boarded her. The *Arizona* had as yet taken no menhaden, but her Yankee master promised us bait after his first successful haul. He and Captain Larsen then fell to counting chickens by dickering over the price of the purely prospective bunkers, and, like all good mariners, they ended in a compromise. Since the *Martin's* sole hope of purchasing bait seemed to depend upon keeping in close touch with the *Arizona*, we tagged her still farther west, and anchored for the night within four miles of Long Beach.

I had brought along a sleeping bag for my voyage, because the bunk of a fisherman is not always to be trusted. I stretched out serenely on the roof of the cabin, and soon fell asleep under the spell of unintelligible Portuguese con-



THE BLUEFISH SCHOONER "PRISCILLA," OF FULTON MARKET.



THE "ARIZONA" APPROACHES HER SEINE-BOATS AND  
THEIR PURSE OF SILVERY BUNKERS.

versation. It was a blustery evening, with the wind from the land, and after several hours raindrops splashed coldly on my face, but I stirred merely enough to pull down the flap of the bag, and then slept on. When I awoke next time, the shower had passed over and air and sea had calmed. And now I saw that in darkness, as well as through the day, the guardians of liberty never slept. Offshore the dot-and-dash light signals of scout patrols were winking. In the west the great searchlights of Rockaway and Sandy Hook were sending their beams for miles over the ocean, the bright rays converging until they met, and then sweeping apart. The glittering tracks seemed like sunlight, and here and there they made the canvases of some belated sailing ship gleam out in immaculate whiteness for the twinkling of an eye. Before dawn I heard above us the roar of engines, and the rim of the sun had not appeared ere the planes had already circled inquisitively around every innocent craft within the field. The sun rose in an orange eastern sky and revealed the *Priscilla* still at anchor, with a trisail set, and the *Ari-*

*zona's* heavy net-boats in the act of spreading the seine around a troubled area on the flat sea which indicated the presence of a school of mossbunkers. When the *Martin's* mainsail was shaken out, a silver-haired bat, a cold little landsman which had no doubt lost his bearings during the squally night, fell to the deck and squeaked over his discourteous awakening.

After breakfast I lowered a dory to watch the hecatomb of a hundred thousand mossbunkers. Relentlessly the blunt-bowed seine-boats, each holding twelve men, had drawn the purse-net around the lost legion of fishes, and had gathered together the ends. The *Arizona* steamed up at the appointed time, and one side of the vast bag of bunkers, which gleamed like living opals through the dark water, was lashed along her larboard waist. On the outer side of the seine, the twenty-four stalwart fishermen in the boats hauled in the slack until the flashing, seething upper layers of the silvery mass had reached the surface. Then the huge, gaping dip-net was plunged into the unpitied mob of helpless beings, the steam-winch drew it up all brimming, and in five-bushel measures the bunkers were turned floundering into the air above the open hatchway of the *Arizona*. Thirty or forty bushels, a hundred fish to a bushel, were also emptied into each of the *Martin's* dories, and were promptly stowed in cracked ice within compartments in the schooner's steerage. With three hundred bushels of bait aboard, we swung around before the wind, and bore wing-a-wing toward Sandy Hook.

Soon after noon the eight-nested dories were again swung overboard one by one, with the thwarts and off-side tholepins in place, and the tubs of bait, chum-mills, and other tackle were lowered into them. In the vicinity of the Ambrose Lightship *Relief*, near which about thirty-five other bluefish skiffs and dories already rode at anchor, the crews were ordered down. Two men manned each boat, except that in one I made a third. "Fish or cut bait" is a significant old saw which the bluefisherman interprets literally, for while



BRINGING BAIT FROM THE BUNKER STEAMER TO THE "MARTIN."



EMPTYING BUNKERS INTO THE "MARTIN'S" BAIT BINS.



one occupant of a dory gives his tense interest to the line, the man in the bow turns his mill and grinds bunkers into a greasy hash which he casts with a sweeping motion upon the surface of the water. The oil in the chum floats out, forming a long slick that quashes the ripples and dulls the waves, while the particles of solid tissue sink slowly, so slowly, as the current bears them astern, and the ravening bluefish, following their noses like sharks, seek the source of the blood-taint and find hooks embedded in firm chunks from a moss-bunker's back. When the brave strike comes, the action of the fisherman must be an instantaneous reflex, or else he may only haul in and rebait a naked hook. This I learned through my experience of catching four bluefish while my Norwegian boat-mate, using a barbless hook, was landing eighty! But once the hook has been placed by a timely jerk, the game is yours if you but keep the line taut; and even a six-pound bluefish, running amuck in frantic efforts to break loose, centrifugally cutting the oily surface, keel-hauling your tackle with glorious vigor and speed and pluck, is a fish that honors the best of anglers. If a light rod and reel were to replace the hopeless hand-line, the odds would be in favor of the fish, and the sport well worth while. Once during the afternoon's fishing I felt a tremendous, slow tug, which fairly rocked the dory, but, as I yanked to set the hook, the stout line parted and a sluggish, unperturbed ground-shark swam beneath the shadow of our boat and undulated toward the bottom with five fathoms of fish-line streaming behind. On another occasion the violent struggles of a hooked fish ceased abruptly, and my fellow fisherman swung over the gunwale the limp carcass of an eight-pound bluefish with the hinder third of its length bitten cleanly away. Here was the work of no clumsy ground-shark, and the next cast satisfied our wonderings. A five-foot, steel-blue mackerel-shark, small cousin of the man-eater, with a keeled, lunate tail like an albacore's, and all its lines designed for predatory speed and dash, was pulled to the surface and captured with the



A SWIFT-SWIMMING MACKEREL SHARK (*ISURUS TIGRIS*).

gaff. Its stomach, as I afterwards found, was distended with the bones of many a fine bluefish.

As fishes congregated in the chum below, so the sea-birds flocked above the surface slicks. Herring gulls and petrels came to feed upon the scraps and the globules of oil, and northern jaegers, or robber-gulls, new arrivals from hyperborean coasts, gathered perhaps with the additional purpose of forcing other birds to disgorge their hard-earned meals, and then of banqueting at a minimum expenditure of energy. But the herring gulls were too powerful to be victimized, and, for some reason, no jaeger or other sea-pirate ever seems to exact toll from Mother Carey's chickens. So the jaegers on this day quarreled only among themselves, now and then uttering mournful cries. They were present in great variety, some white-breasted, some black, others beautifully mottled and barred, but all bore conspicuous white blotches on the wings, and most of them had elongated central tail feathers. They flew restlessly from slick to slick,

though once I counted sixteen hovering astern of one dory. A characteristic of their flight was the way they coursed in pairs, or by threes, pursuing each other up and down over the ocean, frequently standing in air to play or quarrel, and occasionally mounting to great heights, where they soared apparently for pure amusement. The airplane has introduced a new factor into seabird ecology. During the afternoon several thundering H-boats circled like miniature hurricanes low over the fleet of skiffs, and the gulls, jaegers, and petrels left the slicks in terror-stricken haste, and fled in all directions.

The naval war ruling which forbids smacks or larger vessels to anchor anywhere in the wide mouth of New York Bay is a trial to fishermen for it causes them to lose much time in running out to sea, or in sailing many miles to and from permissible moorings. Moreover, since the schooners must stand off-and-on within signalling distance of their dories during the day, the captain and one other ship-tender are prevented from lowering the last dory and working with the lines.

At evening of our first day's fishing, the *Martin's* fog-horn called her scattered hands on board to a supper which in the joint appearance of soup, meat, eggs, various vegetables, muffins, white and corn bread, butter, cocoa, coffee, evaporated milk, an abundance of sugar, salad, cheese, fresh fruit, pie, cake, and dough-nuts—all on one long fore-castle table set for twenty-one hungry seafarers—made me fear that the fishing smacks would go a-begging for crews if their stewards doled out such a diet as most civilians have patriotically enjoyed during three and more weary years ashore. During the wassail we headed towards Long Island, and one after another the members of the crew, according to their respective elemental capacities for disposing of a meal without a pause or a single wasted movement, climbed up the companionway to the fore-deck, leaving the skipper and me still in the early stages. Later the six hundred bluefish,

which had been tossed by twos from the dories to the deck, were cleaned by the light of flaring torches. The operation of disemboweling took but a second in deft hands. The entrails were flipped overboard into water which glowed with a bluish phosphorescence where they fell, and Mother Carey's chickens, attracted by the late feast, could be heard twittering all about us in the darkness. The bluefish were washed in half-casks of seawater and were finally packed in ice. While I dozed indolently in my bag atop the deck-house, I heard for hours the sounds of hard labor below, and the dismal clank of the ice-crusher, which was worked by the same donkey engine that we used to heave the anchor and hoist the sails.

Captain Larsen had scarcely sent out his dories on the morning of September 8 when the commander of a scout patrol hailed the schooner and peremptorily ordered him to abandon his boats, sail immediately for the Long Island shore, and remain away until a convoy had passed out and he had received permission to return to the fishing grounds.



READY FOR BLUEFISH.

The man toward the stern is sitting upon the "unhooker," which, during the fishing, stands through a thwart and causes the fish to drop off the hook when they are thrown over its crotch.

So we had then but a wistful, far-away view of the tall transports. But next day the great, unforgettable privilege was not denied us. The dawn of the ninth broke clear after a rather tempestuous night and by the middle of the forenoon the sea was dead calm. The sun shone with all the warmth of summer, and the water, hitherto greenish on the Ambrose banks, now took on an almost tropical ultramarine hue. The *Martin* lay becalmed a mile inside the lightship, with all her dories in service over a considerable expanse of the shining sea. Shortly before noon a formation of planes came humming out of the Lower Bay, and behind them a number of the pestiferous scout patrols. The *Martin*, however, was lying motionless, with gently slatting sails, and it may not have occurred to any of the navy's young lieutenant-commanders that the dingy smack possessed an engine which might have pushed her out of the path of the convoy within a very few minutes. At any rate, for once they ignored us, and we turned our attention to the glissant, pink and black destroyer which was the next unit in the procession. Just as six broad-beamed mine-sweepers, which had evidently issued from the bay during the previous night, came plowing back in pairs, we began to see exceptional clouds of smoke in the direction of the distant Narrows, and soon we made out the hulks of large steamers. The President's *Mayflower* could not have been more fortunately placed than our little schooner. As the group of transports drew near, the leaders parted, and the whole fleet passed on either side of us, as if in review, only a few lengths away. They were fourteen British steamers, each fancifully and uniquely camouflaged, and all laden to overflowing with soldiers who are the hope of a world. The men crammed every deck, and even the superstructure and the piles of life-rafts were crowded like bleachers at a ball game. On the topmost places stood little gatherings of trim-looking officers, who, like the troops, were wearing overseas campaign caps. Every soul on the fourteen ships, excepting the British naval officers, appeared to



have a small life-preserver round his neck. Bands on the afterdecks of the transports were playing lilting music, and the boys in olive-drab, no less than a contingent of Red Cross nurses on one of the vessels, were thrilled by the great venture that they were now beginning. They waved and shouted answers to our feeble but heartfelt hail from the tiny *Martin*, and still more they cheered the pilots of the hilarious planes and of the huge dirigible balloon, which, looking like nothing but a gigantic metal cocoon, flew from steamer to steamer, the observer craning over the side of his basket and gesticulating *bon voyage*. Two by two the components of this overwhelming spectacle passed us, bow and stern. *Northumberland*, *Elpenor*, *Walmer Castle*, and *Empress of Asia* were some of the ghosts of names which still showed vaguely through the palimpsest of camouflage. A destroyer, and a familiar blimp a thousand feet in air, brought up the rear of this armada of freedom, and, for aught I know, the balloon may have been towed clear across the Atlantic, for we saw it no more.

After the passing of the transports, I sought to quell a restless longing by lowering a dory into the warm, quiet sea, and rowing alone beyond the outskirts of the field of fishing boats. Here and there bands of large shearwaters, migrants from breeding grounds in the Azores, were floating as if asleep. As I approached sternforemost a group of seven, one bird set its wings against the scarcely perceptible breeze and allowed itself to be wafted backward on the water so that it receded as rapidly as I drifted toward the flock; but the others rested stupidly until I was almost upon them, and one of them gave its wierd, musical cry of two organ-pipe notes, as it took to flight. The skyline, very near owing to my sea-level point of view, was dotted with great steamers, most of which moved slowly, as though awaiting their pilots. But how diverse they were! Here the French liner *Aden*, exemplifying a procedure which has made the practice of the marine camouffleur one of the most startling visual de-

velopments of the great war, appliquéed with curlicues and disharmonic patterns intended to deceive, dazzle, or obliterate, or to circumvent the revelations of an enemy range-finder; there a steamer painted in monochrome and blazoned with the cross of the Belgian Relief. Yonder was a third labeled "Schweiz," for the submarine has compelled even the cantons of the Alps to become maritime; and the German spelling of the national name might be least infuriating to a periscopic eye. "Amsterdam," proclaimed a fourth steamer, and "Danmark" another. How strange it seemed that on this dreamy, peaceful sea one ship should be blotched like a patch-quilt, and should make a zig-zag track, with covered lights, along the broad highways of the Atlantic, while another decked her sides in exaggerated and artificial brilliancy, and put her trust perforce in a neutral flag and name! And how many fair craft of both the first and the second classes have failed either to elude or to placate the inscrutable foes of all who go down to the sea in ships.

This auspicious day was the end of fair weather off the



port of New York, and for the remainder of our cruise, if such it may be called, the *Martin* rolled on her beam-ends and stuck her dolphin-striker into combers raised by northerly winds. But the dories, which are the only "unsinkable ships," went about their business as usual, and the bait supply began to run low after five days' fishing. One breezy af-

ternoon I borrowed the spare dory again, and the skipper ordered his power boat to tow me to windward of the fishing fleet, which consisted of dories from a half dozen smacks and a score of Seabright skiffs. What could be more exhilarating than to sit low in the sloping stern of my little Swampscott craft, and be hauled pell-mell through choppy seas,



feeling in my face the spray from the wind-lashed crests, yet appreciating a sense of utter security such as a landsman can scarce believe? When the tow-boat cast me loose, I found that rowing in the half-gale was more than one man's job, so after drifting past many busy boats, each with its intent fisher and untiring chum-grinder, each with its shiny slick and cluster of birds, I cast anchor in thirteen fathoms in order to keep from being blown farther to leeward. Tens of thousands of Mother Carey's chickens were over the few acres of water clearly within my ken. Fortunately I found myself in the huge combined slick of many windward boats, and most of the petrels seemed to be passing close by as they worked along in the teeth of the wind. I sat in the bottom of the dory, with my eyes just over the gunwale, and the marvelous little waifs skipped by hundreds before me, scores of them coming within ten feet, many within arm's length. Most

prodigious little engines they were, and it was quite comprehensible that they required an extraordinary amount of fuel to furnish the energy for their never-tiring legs and wings. They were feeding upon the bits of ground menhaden drifting from the fishing fleet, and, as I followed individual birds with my eye, it seemed as if each must have bolted half its weight of scraps within a few minutes. They swallowed such large pieces that their throats bulged out shockingly. It was hard to watch one particular bird, however, because every other moment a wave would hide it from view, and there were so many chicks that six might reappear where only one was expected. They twittered continually as they hopped stiffly about on the water, and they kept their toes together except at the instant of touching the surface, so that their bright yellow webs were rarely visible. Even to get a clear visual impression of their twinkling legs was difficult, but occasionally I could see one treading water, foot after foot, in the trough of a wave, with its legs sunk almost to the heel-joint, and its black wings spread to the breeze. When the birds resumed headway after feeding, however, they always struck the water with both webs in the characteristic way, and went skipping and dancing up the slopes and over the crests of the oncoming waves.

When the sun had set behind a bank of ominous clouds, the power boat gathered up the *Martin's* dories, and brought us all alongside. For the first time the skipper dropped anchor near the Ambrose Lightship, a position not at all approved by scout patrols. However, we were not alone in our infraction of rules, for three other bluefish schooners had anchored almost simultaneously near by. During the night the wind steadily increased, and from my sleeping-bag I watched the stars dance more and more madly round the *Martin's* topmast. After daybreak a neighboring smack snapped her bobstay and blew away her forestaysail when she made sail. And yet, after a breakfast at which we juggled our plates in our hands, Captain Larsen launched

one dory into the heavy seas, and, observing that it soon began to catch fish, he sent out three more. The day was half gone before a scout patrol, which by ill luck seemed to have singled out the *Martin* among several offenders, began to steam very slowly towards us from the more sheltered waters within the bay. The least of the skipper's forebodings was that of being ordered to heave anchor and be gone. To depart would mean the loss of an afternoon's fishing, for it was too rough to handle the boats with the schooner under sail. The scout patrol, now seen to be Number 235, almost stopped its engines when a quarter of a mile away, and came pitching and rolling and creeping towards us as if the commander were enjoying the trepidation he caused on board the *Martin*. Finally only a ship's length separated the two craft, and the naval commander appeared with a megaphone on the bridge.

"Hello! Cap," he shouted. "Have you a couple of bluefish to spare for Uncle Sam?"

"Will three be enough?" called back Captain Larsen, much relieved.

"Yes, five will be plenty!" yelled the grinning navy man, "I've got thirty-two hands and a dog aboard this yacht."

Under the circumstances, the skipper thought five precious bluefish a not too expensive warrant of the continued good graces of a scout patrol commander, so he sent two men over with a dory, telling them to ask the commander to allow the *Martin* to lie at anchor where she was. The bluefish received a hearty welcome from the steward of the scout patrol, and the fishermen evidently delivered their message, for presently the commander came out again on the windy bridge with his megaphone.

"I can't give you permission to lie at anchor where you are," he shouted.

"No?" said Captain Larsen, very much crestfallen after



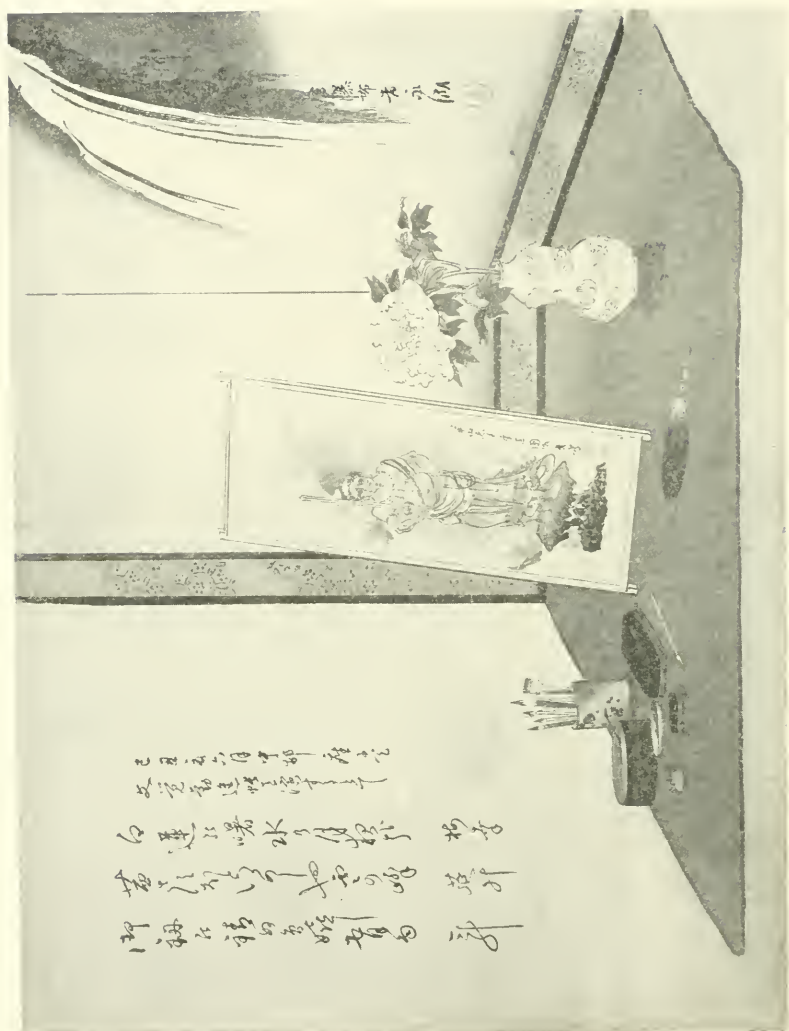
his not altogether disinterested contribution to the larder of the United States Navy.

"But if I were you," added the commander of the 235, "I'd stay there until I were chased away!"

And stay we did, all day and night, and part of the next day. By the afternoon of September 12, with bait bins empty and thirty-six hundred bluefish as the fruits of the *Martin's* shortest and most successful trip of the season, we hove up the anchor, hoisted the head sails and the mainsail, and ran into New York before a strong, fair wind and a following sea.

R. C. M.





SOUVENIR PROGRAMME

Of the actors Baiko, Ensho and Sansho in the play of Mongaku at the Miyako Theatre.

## Japanese Announcements and Programmes

I HAVE recently placed on exhibition in the Japanese halls a collection of old Japanese souvenir programmes and announcements of theatrical performances, concerts, story tellers, meetings for flower arranging, of hokku or Japanese poetry societies and of the No theatre. Such souvenirs, printed from wood blocks on oblong sheets of a special paper called hosho, and decorated with pictures, are collected and preserved by Japanese amateurs for their personal enjoyment.

The collection, made by some one interested in æsthetic diversions, and displayed in part in the Museum, I bought in Japan in 1909. The pictures on these programmes are, as a rule, too slight to interest the foreign collector of color prints and they have almost escaped his notice. They are, however, very interesting when we know about them, and tell much about a side of Japanese life concerning which we have little information.

Such prints are designated by foreign collectors as *surimono* as distinguished from other color prints. This, however, is a foreign distinction, for *surimono* means "printed thing" and may be applied equally to all prints. The pictures are by more or less well-known artists, and the calligraphy, which forms an essential part of these productions, is in most cases the work of a specially-employed expert who appended his seal and the signature in the same manner as the artist. Down to the time these programmes were made, and more or less to the present day, calligraphy and painting were sister arts.

In the theatre there was always the daily programme printed in the ordinary way with the names of the actors

and rude pictures of scenes in the play, but these souvenir programmes and announcements commemorated special events such as an actor changing his stage name, a ceremonial occasion, his anniversaries and memorial days, and appearances in special plays. It was a custom for the principal performers to write verses called *hokku* which were contributed for the announcements and printed upon them with the authors' names. The verses all contain some reference to the occasion.

One of our announcements is a souvenir of the actor Tokusaburo on his changing his name to Rikwan, 5th. He says in his *hokku* (poem) that, because of the responsibility he assumes with his new name, he feels keenly the advent of autumn, the celebration occurring at that season. There are eighteen other poems on the sheet, all written by different actors, presumably of his company, complimenting the hero of the occasion in delicate and elusive verse. The picture, by Gyokuen, shows part of the No stage with the figure of Takasago and a pine tree.

Another theatrical print is a souvenir of the actors Baiko, Ensho and Sansho on their appearance in the play called *Mongaku* at the Miyako theatre. The story of *Mongaku* is the well-known tale of the man who became a priest and assumed this name in expiation of a crime. He was helped by the god Fudo and, as part of his penance, stood beneath the waterfall of Nachi in Kii. The picture displays a Japanese painters' implements on a red blanket with a tall screen at the back. The story of *Mongaku* is suggested by a picture of a waterfall on the screen, and by another of Fudo, to whom *Mongaku* prayed, which leans against it. It is interesting in itself as showing the artist's "canvas," a length of white silk stretched on an unpainted wooden frame, as well as his pallet and brushes. The latter are accompanied with a feather brush used to erase the charcoal-crayon marks the artist drew first on the silk. This souvenir is dated 1889, and doubtless the actor Baiko is the predecessor of the pres-



ent actor of that name with whom the writer has enjoyed an agreeable acquaintance. The picture is signed Eiko and the contained picture of Fudo, Danshu, "after the school of Kwazan." Danshu, I imagine, is the celebrated actor Danjuro who was versatile and ambitious. The three actors each contributed a poem.

The oldest of these theatrical souvenirs is a special programme of the actor Ichimura Uzaemon 13th, at a performance consisting of six different plays. The pictures, which illustrate actors in two of the plays, are by Torii Kiyomitsu. Only the names of the actors and of the musicians and reciter are given on this programme. Another interesting souvenir is the announcement of the actor Wakadayu Jusaburo on his becoming the leading actor at the Kabuki theatre in Tokyo. A long text relates the history of the Kabuki from the time of its foundation in 1623 down to the day of this Kanzaburo who was the 13th of the name, and announces the revival of two of the traditional plays of the Kabuki with an exhibition of old costumes and stage properties handed down exclusively in the family of Nakamura Kanzaburo. The performance called Saruwaka, one of the oldest forms of Japanese drama, which originated with the No and Kyogen, was perpetuated by them, and Kanzaburo became Saruwaka, the 13th of the Saruwaka actors at the same time he became the leading actor at the Kabuki. The picture shows a Buddhist novice beating a temple drum on New Year's day, referring to an old play which bears this name and was played on this occasion.

The concert programmes in the present collection are for the most part for performances given under the auspices of the Kineya school. Musical traditions are handed down, even to the present day, in certain families, and the Kineya family gave its name to the school. The well-known naga-uta, used as a prelude, accompaniment or interlude in the theatre and for dances, is its property. The concerts consisted of singing, one voice succeeding another, with instrumental accom-

paniment, and of instrumental music, either solo or concerted. The instruments were the samisen, flute and drums. As in the case of actors, the professional names of musicians are transmitted from one to another and musicians change their names in the same way as actors. Accordingly we find one of our programmes was for a concert that celebrated the changing of the name of the musician Kineya Eizo to Kineya Kisaburo. It states that the five numbers are mostly old pieces associated with such celebrations. The decorative picture is of five tortoises tied with red silk cord and tassels, over which two small crabs are crawling, a felicitous and appropriate emblem.

Another programme was for a concert given under the auspices of a certain Yoshimura Ijuro. Again there are five numbers. The picture appears to refer to the last, a dance called Hanami odori, the "Dance of Flower Viewing," in the Genroku manner, and displays two cherry trees in full bloom, from the branches of which are suspended, as a curtain, two women's gay-patterned garments, with red blankets spread on the ground below.

Another programme was for an entertainment given by the Tokiwazu school of music on the occasion of the 17th anniversary of a certain No actor named Okamura Shishio who was the father of a Tokiwazu singer. The performance consisted of four No plays acted by actors both of the regular theatre and of the No, and of story telling by two different story tellers of different schools. Story tellers again, like No actors and musicians belong to schools. It would seem from the programme that there was a musical rehearsal as well, but the No plays must have been the chief feature and the illustration represents the pine tree and other stage accessories for the No play called Hagoromo, or "The Feather Garment."

A souvenir of the meeting of the masters of the art of Flower Arranging dated 1899 gives the names of the participants, no less than 300 masters and disciples, from all parts

of Japan. The highly aesthetic decorative picture shows a rectangular lacquered tray, such as is employed by these artists to hold flowers, upon which plum branches are resting. Beside it are the scissors.

Among the souvenirs of the poetry societies is one of the meeting given in honor of the 150th anniversary of the death of the famous poet Basho (A. D. 1644-1694), held on the 12th of October, 1843. Thirty-six poets, reminiscent of the Thirty-six Poetical Geniuses, are represented by poems on the souvenir. The decorative picture by Kinko is of a banana tree, basho, a play on the poet's pen name. A companion souvenir is dated 1845 and is for a meeting in which many of the same poets participated. It bears a picture of a plum branch, drawn by one of the poets and referring to early spring, the season of the assembly.

Our narrative would not be complete without some account of the hokku.<sup>1</sup> This, the shortest form of verse known in Japanese letters, is written both in Japanese kana and Chinese characters and always consists of seventeen syllables. Each poem is complete in itself and, from its limitation to seventeen syllables, invariably epigrammatic. Originating in the uta or poem of thirty-six syllables it took its present detached form at the end of the sixteenth century.

Writing hokku, unlike uta, prevails among all ranks in Japan from nobles down to artisans and is the favorite amusement of the middle classes. Uta were written by Imperial courtiers and men of letters and Chinese poetry by Confucianists and Chinese scholars and if we regard them as aristocratic, hokku may, in opposition, be considered democratic. Like uta, hokku are written commonly on the narrow strips of paper, tanzaku, or upon the similar squares, shikishi. Specimens of tanzaku exhibited in the Museum are suspended

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<sup>1</sup> For further information about hokku the reader is referred to Prof. Basil Hall Chamberlain's delightful essay on "Basho and the Japanese Epigram" in the Vol. XXX of the Transactions of the Asiatic Society of Japan and reprinted in the same authors' "Japanese Poetry," London, 1911.

in narrow holders made of strips of unpainted sugi wood in the Japanese way. Tanzaku and shikishi thus written with hokku or uta, and decorated frequently with pictures, were favorite gifts between friends, and were collected and preserved by amateurs. Sometimes they were pasted on screens.

Every occasion was seized upon for this kind of verse writing. It is one of its requirements that it shall be seasonal, an indication which must be expressed if only by a single syllable. Hence it is natural to find hokku associated with the New Year, with winter and plum flowers, with spring and spring showers, with summer and dragon flies and fire-flies and the croaking of frogs and so on.

Writing poetry survives in Japan in spite of the general decay of old customs and there was never a time when it was more universal and popular. Hokku is the favorite form and not only do many schools and societies of hokku poets exist, but several magazines are devoted exclusively to hokku and hokku studies. The art is not fixed but continues to grow and to develop and vigorous new schools are springing into existence.

The study of such material as is contained in the collection I have described may be extended almost indefinitely, and, while the details appear at first sight to have little more than a general antiquarian interest, it will be seen that they aid in a better understanding not only of the old, but of the present day art of Japan. The information contained in the above account was furnished me by my friend and assistant, Mr. Torao Taketomo, whose translation of several hokku poems are appended.

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Contrary to Japanese custom I have prefixed a title to the following hokku in lieu of direct explanation. The later hokku are by immediate disciples of Basho (T. T.).

(Seascape)

Umi kurete,  
Honokani shiroshi,  
Kamo no koe.

Basho

The twilight sea  
With cry of wild ducks  
Sounding faintly white.

(Seascape)

Ara-umi ya  
Sado ni yokotau  
Ama no kawa

Basho

The turbulent sea!  
And stretching to Sado  
The Milky Way.

(Ohara)

Ohara ya  
Cho no dete mau  
Oboro-dzuki

Joso

Ohara!  
Butterflies would dance  
In the spring radiance of thy misty moon.

(Illusion)

Kirare taru  
Yume wa makoto ka,  
Nomi no ato

Kikaku

Murdered?  
Awakening, I find—  
In truth, a flea bite.

(Incongruity)

Nanigoto zo,  
Hanamiru hito no  
Naga-gatana

Ransetsu

A long sword!  
Among a crowd  
Of flower-viewers.



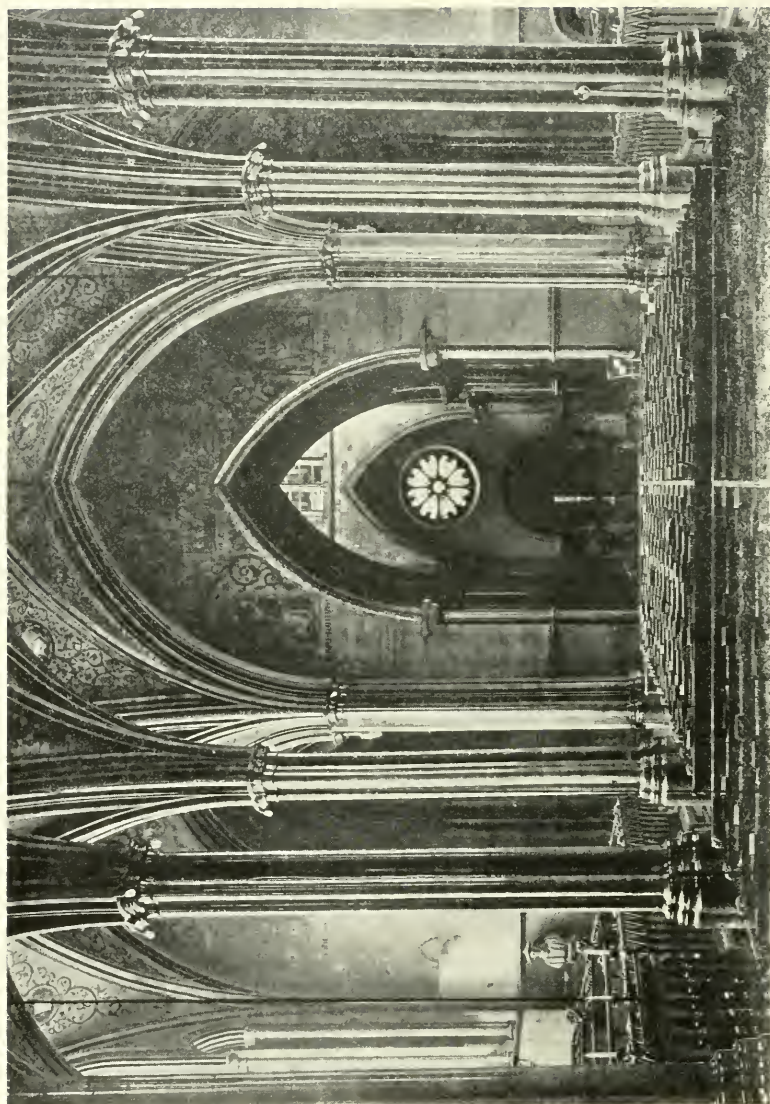


Fig. 1. The Temple Church, London; looking toward the entrance. Showing the widening refinement in straight lines, beginning above the perpendicular pedestals, by six plumb-lines. Brooklyn Museum photograph, July 31, 1914. See notes on the illustrations at the close of the article.

## Modern Church Architecture and Medieval Refinements<sup>1</sup>

THE elementary conditions of the ordinary mason's art naturally involve the use of rectangular forms and, consequently, of strictly rectilinear and strictly perpendicular construction. According to the orthodox modern practice and according to the orthodox modern theory of what ought to have been good practice in other periods, any departure from the rectangle, the straight line, or the true perpendicular, in building, is, therefore, presumably due to accident, to carelessness, to inefficiency, or to natural and inevitable human fallibility where minute measurements are concerned. From the same point of view equal dimensions, equidistant measurements, and corresponding measurements, for corresponding and repeated features of any individual part of any individual building, are presumed to be the normal rule. In fact, any other practice would create very serious difficulties for the draughtsmen of a modern architect's office, as they are trained at present.

Wherever the profession of building is distinct from the profession of architecture, and wherever the former profession simply carries out what the latter profession has drawn out for it on paper, the sciences of geometry and of mathematics, as applied to architecture, appear to be entrenched in a fortress from which it is very difficult to expel them.

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<sup>1</sup>The editors of the *American Architect* published in 1915 a two volume folio on "American Churches," with copious illustrations of the work of prominent American architects, preceded by a series of chapters on related subjects, each one of which was written by an independent authority. The first chapter of this book is herewith republished by kind permission of the editors, as being of timely importance in connection with the recent exhibitions at the Brooklyn Museum of enlarged photographs of French cathedrals in the war zone.

The paradox of the theory of architectural refinements is that nothing should be exactly where it is presumed to be and that the cultivated eye is charmed by the mystification resulting from unforeseen and unrealized displacements which set at defiance those formulas of geometry and mathematics which are, notwithstanding, apparently followed and employed. This paradox appears to be so close to nonsense and to involve such great difficulties for the modern architect, if it is not nonsense, that the best preface to our subject is a series of quotations from several of the most renowned authorities on the architecture of the Middle Ages.

In Viollet-le-Duc's Dictionary, we find, under the title of "Trait," the following passage apropos of certain deflections and asymmetric arrangements in the plan of the Cathedral of St. Denis:

"These refinements (*délicatesses*) appear strange to us nowadays, and instead of searching out their meaning or verifying their effects we prefer to attribute these 'defects of planning' to the ignorance of these ancient artists, in spite of the fact that we are ready to marvel the next day, at no less important irregularities as noticed in the monuments of Greek Antiquity, irregularities which are the result of optical considerations (*besoin de l'œil*) and of a very delicate appreciation of perspective effect. . . . Such a method required, it is true, a very complete knowledge of geometry, not only on the part of the master mason, but also on the part of the workmen . . . but it will probably not be suggested that a knowledge which was pushed so far by the master, and which was so easily understood by his assistants, has ever been an indication of ignorance or of barbarism."

The above quotation gains additional significance when we add to it another from the pen of Auguste Choisy who is known to have contributed much material, in his earlier years, to Viollet-le-Duc's Dictionary. The passage which follows here is connected with a description of certain arrangements, designed for perspective illusion, which are mentioned as occurring in specified churches:

"These irregularities are visibly intentional. There are others which must be charged to the account of builder's errors, but if we



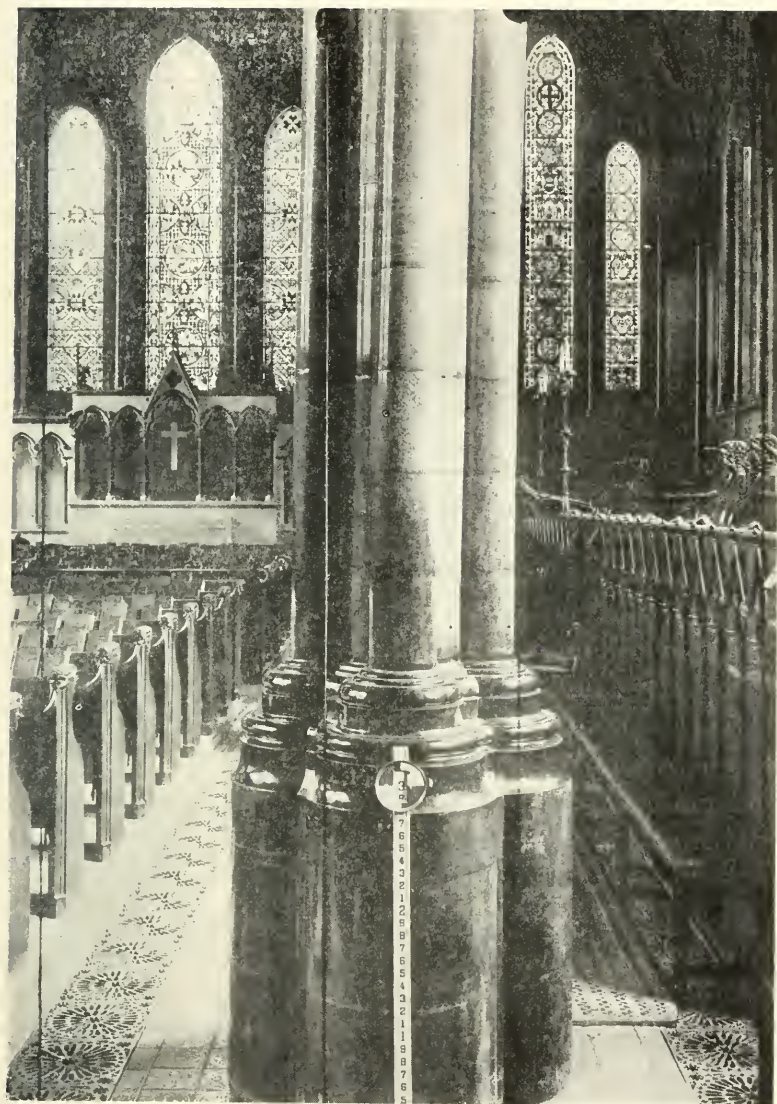


Fig. 2. The Temple Church, London. Showing by plumb-lines the outward inclination of a pier, beginning above the perpendicular pedestal. Brooklyn Museum photograph, July 31, 1914. See notes on the illustrations at the close of the article.

consider the original and almost subtle spirit of the Gothic architects we shall be persuaded that there was design more frequently than negligence.<sup>2</sup> . . . *Assymetries*: Architects who analyzed with this refinement the play of perspective<sup>3</sup> must have had a poor opinion of those symmetric arrangements which are upset by perspective and which the play of light and shade is always complicating. The law of symmetry, as we now understand it, and which consists in reproducing on the left side the arrangements made on the right—this rather narrow rule—plays a very secondary rôle in the Middle Ages. On this head, as on so many others, the point of view of the Gothic builders was that of the Greeks. Assymetry appears acceptable as soon as an evident reason justifies it. If an edifice is placed in an enclosure, the plan follows that of the enclosure. Two spires are erected successively, architecture has progressed meantime and all its improvements are accepted in the new construction, in spite of the resulting contrast. Generally speaking the architects of the Middle Ages avoid formal regularity. If they admit a symmetrical effect in the total result, they know how to avoid monotony by details which are infinitely diversified. Notre-Dame has on its façade three portals erected at one time; from left to right only the effects of mass are balanced, while each one has a character of its own. These differences give a charming variety to the composition; a feeling of sympathy attaches us to those works in which the designer has disdained the effect of a set pattern, in which each part has cost a separate study and has had an individual treatment; in place of symmetry we have balance and the unity of impression does not suffer.”<sup>4</sup>

I shall supplement these quotations by another from a more erratic and frequently misleading critic, viz., John Ruskin, who has, however, redeemed many other mistakes, by a marvelously apt and intelligent discussion of the subject of medieval architectural assymetry. Mr. Ruskin speaks of:

“Accidental carelessness of measurement or of execution being mingled indistinguishably with the purposed departures from symmetrical regularity and the luxuriousness of perpetually variable

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<sup>2</sup> Several paragraphs about the medieval use of the entasis in spires and the consideration of optical effects in the profile of mouldings are omitted here.

<sup>3</sup> As shown by the instances of perspective illusion previously cited.

<sup>4</sup> These quotations from M. Choisy are translations from his *Histoire de l'Architecture*, Vol. II, pp. 410, 411, 412. Paris, Gauthier-Villars, 1899.





Fig. 3. Cathedral of Prato, the south wall. Illustrating asymmetries in exterior arcades. Brooklyn Museum photograph, 1895. See notes on the illustrations at the close of the article.

fancy. . . . How great, how frequent they are, and how brightly the severity of architectural law is relieved by their grace and suddenness, has not, I think, been enough observed; still less the unequal measurements of even important features professing to be absolutely symmetrical."

After some pages of instances he goes on:

"I imagine I have given instances enough, though I could multiply them indefinitely, to prove that these variations are not mere blunders or carelessness, but the result of a fixed scorn, if not dislike, of accuracy in measurements; and, in most cases, I believe, of a determined resolution to work out an effective symmetry of variations as subtle as those of Nature."<sup>5</sup>

These various quotations point to a general opinion on the part of distinguished authorities, and possibly on the part of a certain portion of the cultivated public, that there is a difference between modern copies of medieval work and the ancient originals, which is not wholly to the advantage of

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<sup>5</sup> *Seven Lamps of Architecture. The Lamp of Life.*

modern architecture. The existence of such differences has been materially accentuated by a series of measurements and of photographically verified observations which I have carried out on behalf of the Brooklyn Museum.<sup>6</sup> In modern church architecture there is a certain smugness of mechanical perfection and of formal regularity which contrasts unfavorably with the free-hand design of the old work. The object of this discussion is, therefore, to enquire whether there is a possibility of the practical application to modern churches of any or some of the refinements which have been recently found in those of the medieval period.

It is evident that any satisfactory discussion of such a subject must treat the topic of refinements as part of a general and larger theme in which other virtues of the best medieval churches are included, and in which the sympathetic relation of special individual refinements to these general virtues is considered. This again calls for an exposition of the conditions under which these virtues were developed and for a consideration of the question as to how far these virtues may be revived under wholly different conditions.

Thus, in considering how the monotonous effects of formalism may be avoided in modern churches we have to insist, first, on the absence in modern times of many of the conditions which formerly counteracted such formalism. For instance, throughout the Early Christian and Romanesque periods in Italy, churches were frequently built with many heterogeneous materials from ancient ruins. This element of picturesque variety, which counts for a good deal in the Pisa Cathedral, for instance, disappeared in Italy about the 13th Century. It certainly could not be invoked now. Neither could many other unpremeditated irregularities of a different character, which give much charm to medieval building, be reproduced by a less ingenuous and more self-conscious period like our own. Again, throughout the Romanesque

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<sup>6</sup> See the *American Architect*, Aug. 4th, Sept. 8th, Oct. 27th, Dec. 1st, 1909; Jan. 26th, March 26th, 1910.

and Gothic periods it was the rule that the individual stone carver created his own designs in the matter of capitals and others sculptured details. Thus, the capitals of Rheims Cathedral or of the Doge's Palace at Venice were produced under conditions which cannot be revived in days when the original designs for detail are prepared in an architect's office. Even if these designs be individually varied and the repetition of one formula be avoided, the fact that the carver is working from a design which he did not originate, deprives his work of the swing of independent initiative and of the impromptu effectiveness of the old work.

The conditions which Choisy so aptly describes and which



Fig. 4. Sta. Maria Novella, Florence. Interior view. Illustrating perspective illusion. Brooklyn Museum photograph, 1895. See notes on the illustrations at the close of the article.

illustrate the medieval builder's willingly toleration and grateful acceptance of departures from formal symmetry are all obviously lacking in modern work. To dwell on this phase of the matter for a moment longer we might develop it by remembering how many interesting variations of detail are due to the length of time during which a given cathedral was in process of construction and to the fact that the evolution of each successive medieval style involved changes of detail according to the sequence of time. In both Romanesque and Gothic there was a gradual movement from the simple to the ornate and from the ornate to the complex. Thus the fashions of window tracery, for instance, were changing within periods of ten or fifteen years and from this cause alone there might be endless variety in the window tracery of a single building.

Reducing these various facts to a single statement they all converge to the free initiative which was exercised by the medieval artisans. Various refinements were frequently practiced and were undoubtedly of great benefit to the total result, but this result starts with the natural variations of medieval detail and with the picturesque effects which naturally followed the absence of any prejudice in favor of formal symmetry. These variations were, therefore, the result of the social and economic conditions which distinguish the Middle Ages from the modern time. It was also these conditions which produced the refinements or which especially favored their development. The training of the individual mason certainly predisposed him to understand and adopt the instructions as to purposed deviations from normal regularity which might be given him by the master mason. This is not the case now. On the contrary the training of the modern mason is of a character to prejudice him against any departure from rigid geometrical and mathematical precision.

All these reflections point to the conclusion that any modern effort to revive such architectural refinements as



were practiced in the Middle Ages must invert the state of things as they then existed. We must begin with the ultimate result, without going through the intermediate stages of evolutionary process and we must begin with the architect instead of beginning with the mason. The simple fact that many old churches and cathedrals have no refinements and that, generally speaking, the churches which have them in the most varied combination were the more costly, the more important, and the more distinguished (which is certainly true of Italy) shows that the refinements were the culmination of a general condition of excellence of which the main condition was simply the absence of methods which produced formal symmetry and the absence of any theory that such symmetry was desirable.

With this conservative preface we may point out an elementary practical advantage to be obtained in modern work by a modern study of this subject on the part of practicing architects and their patrons and employers. In so far as such architects, or their clients, desire to make their work more interesting and so far as they desire to be free from the set formulas which are sometimes wrongly supposed to be the distinguishing feature of historic styles, it is evident that the knowledge of what was consciously done in medieval work to avoid the appearance of monotonous formalism may be of great service to them. Without even striving to copy any medieval form of refinement they may still work for results in the same direction.

It follows that the first practical value to modern architects of the new point of view must be the opportunity to study the matter for themselves and to develop from that study such independent initiative as their own temperament may prompt, inspired by the confidence that they are not violating tradition in departing from mathematical and geometrical symmetry, but that they are really faithful to tradition. For if any one thing strikes the observer in this subject more than another it is the infinite variety of modi-



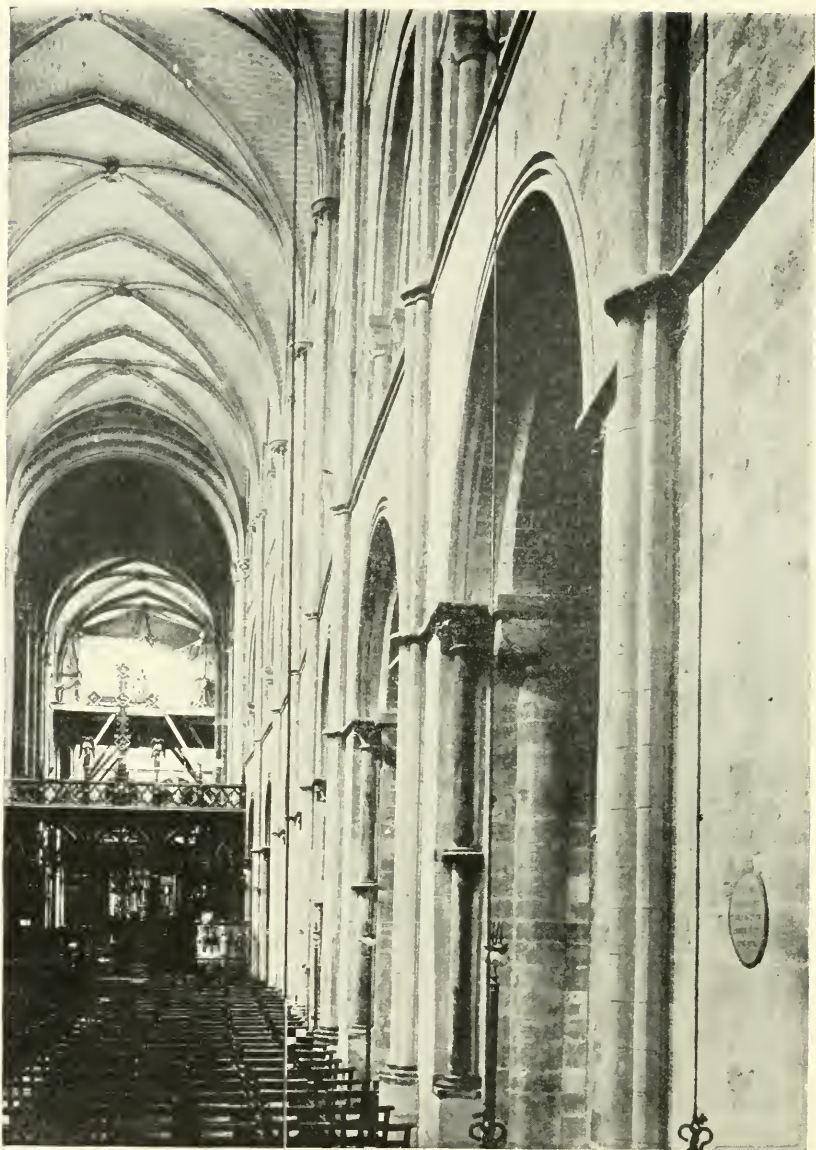


Fig. 5. Chichester Cathedral. South side of the nave. Showing the optical effects of an S-shaped curve in plan. Brooklyn Museum photograph, July, 1914. See notes on the illustrations at the close of the article.

fiction which appears in the individual application of any given category of medieval refinement.

We may next enquire what these categories are. In the Italian Romanesque, predetermined variations in the spacing of exterior arcading are quite frequent, especially where Pisan influence is found. Such variations are also common in the Venetian palaces which show Byzantine influence, as Mr. Ruskin long since demonstrated. The cold and tedious formalism of modern Romanesque exterior arcading is very obvious and may be instanced by St. Bartholomew's in New York or the Yale College Chapel in New Haven.

In interior constructive arcading the same predetermined variations are much more frequently found, both in elevation and in plan. They are occasionally connected with schemes of arrangement which indicate that an effect of perspective illusion in the direction of the choir was considered. They are not at all confined to the Pisan Romanesque but they also occur generally in the Italian Romanesque and to some extent in Italian Gothic. They are undoubtedly found to a considerable extent in the Romanesque of Northern Europe. They are very uncommon in Northern Gothic; to my observation.

As regards plan, the twist at the choir is a well-known feature of Northern Gothic and Romanesque. It has been widely explained, generally by sacristans, as having had a symbolic meaning, but this explanation has been finally, and conclusively, shown to be untenable by De Lasteyrie.<sup>7</sup> The effect of the twist is to increase perspective effect, to give a more picturesque vista and, generally speaking, to so decenter the church optically as to destroy the unpleasantly formal effects of parallel perspective when the spectator is in the

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<sup>7</sup> *La Déviation de l'axe des églises, est elle symbolique?* Paris, Librairie C. Klincksieck, 1905. De Lasteyrie's conclusion is that the deflected choirs are due to the lack of modern surveying instruments. That this conclusion is also erroneous may be easily shown. I considered this subject in the *R. I. B. A. Journal*, Vol. XV, No. 1, pp. 26-30, 1907, "*A Reply to Mr. Bilson.*" Much evidence has also been obtained since the date of that publication, to the same effect.



middle of the church. The deflected choir plan is almost unknown in Italy, as regards the exterior walls, and is only found in churches under direct French influence. Italian churches occasionally show an interior bend in plan of the arcades at the choir, which does not include the exterior walls. The S-shaped plan is found in notable instances like Chichester, Notre-Dame, Fiesole, Modena, and St. Ouen at Rouen. It is also found in the Cathedral of Lyons. This reversing curve is probably the most beautiful and effective of all asymmetric plans. It should be remembered that all curves or bends in plan are seen by the eyes as curves or bends in elevation<sup>8</sup> and that the amount of curve changes with the angle of vision. Thus, in any given church any curve in plan produces an infinite variety of curves in elevation from any one given and definite standpoint, according to the height to which the eye is directed. Moreover, the optical effect of any given curve in plan when seen below the level of the eye is opposed to the effect above the level of the eye.<sup>9</sup> Thus, a convex curve in plan is seen by the eye, when looking down, as a descending curve in elevation but above the eye it appears to be a rising curve in elevation. Therefore any curve in plan produces an infinitely varied effect.<sup>10</sup> Fig. 5 of the interior of Chichester Cathedral, published in this article, shows these optical effects of an S-shaped curve. See also notes on the illustrations at the close of this article.

The same philosophy holds of obliquities in plan which are constructed in straight lines. They are always translated

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<sup>8</sup> See my *Greek Refinements*, note 4, p. 75 (Yale University Press), with illustrations of this fact by a photograph of the interior of the dome of Columbia University Chapel, Fig. 46, p. 73.

<sup>9</sup> See *Greek Refinements* as just quoted.

<sup>10</sup> Mr. Wm. L. Wollett, an architect of San Francisco, believes that the undulation and increased variety of lights and shadows were the main purpose of curvature in plan and this explanation ought not to be overlooked. There is much in its favor.

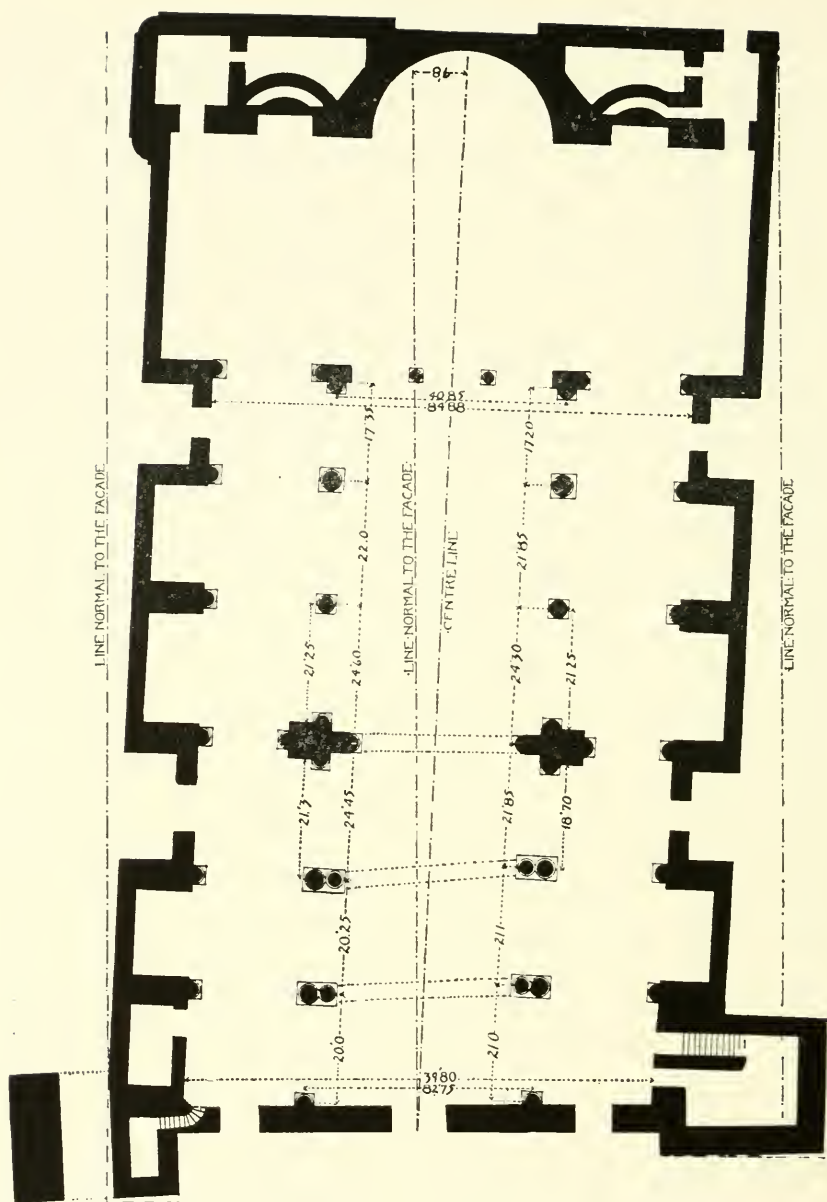


Fig. 7. S. Nicola, Bari. Illustration of an oblique plan. Brooklyn Museum Survey, 1895. See notes on the illustrations at the close of the article.



by the eye into obliquities in elevation.<sup>11</sup> There are many churches in Italy with oblique ground plans, which appear very bizarre when laid out on paper. In actual vision these obliquities are wholly unnoticed, because they are translated by the eye into obliquities of elevation which would be normal in some other position of the spectator, as the result of perspective. The effect is simply to decentre the church, optically speaking, and to deceive the eye as to the standpoint of vision, thus producing an effect of vibration or of optical mystery. An obliquity in plan which deviates thirteen feet from the normal line is wholly invisible in the Cathedral of Cremona.<sup>12</sup>

The lines of interior arcading are very frequently out of parallel in medieval Italian churches, when the arcades are laid out in straight lines (see Fig. 6), and this is especially common in the oblique plans (in which the axis of the choir is not normal to the main central entrance). In these oblique plans the arcades generally diverge toward the choir. Arrangements of arcading in which the arcades converge toward the choir are not common, but they occur, and in these latter cases the same arrangement generally holds for the outer walls. A distaste for parallel lines appears in all these instances and it is remarkable what large variation in measurement of the width between the arcades or between the walls at the two ends of a church, are invisible even after the facts have been measured and realized.

Constructive curves and bends in elevation appear to be rather uncommon in medieval work, probably because similar but much more varied results were more easily obtained by deflections in plan. Gallery bends in elevation are found in Notre-Dame and in the Pisa Cathedral, but curves and bends

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<sup>11</sup> See "The Architectural Exhibition at the Brooklyn Museum" in the *American Architect*, Aug. 4, 1909. Note especially the captions of the illustrations and notes on the illustrations at the close of that article. See also Figs. 7, 8, 9 in this article and the notes on illustrations at its close for those figures.

<sup>12</sup> Plan in *American Architect* for Aug. 4, 1909, p. 42.



Fig. 8. S. Nicola, Bari. The nave, looking toward the choir. Showing the optical effect of obliquities in plan above the level of the eye. Brooklyn Museum photograph, 1895. See notes on the illustrations at the close of the article.

in plan are much more frequent in the same cathedrals. Curves in elevation are found in the Pisa Cathedral and in St. Mark's at Venice.

As regards vertical lines in interiors the Middle Age was addicted to lines of curvature or to bends which have the effect of curvature. Wherever vertical curvature is constructed it must either occur as a bulge or else it must be obtained by a slight outward slope. This latter method was the

one adopted, and for obvious reasons, as an inward bulging vertical curve is clumsy and has an effect of weakness. The same considerations which led the Greeks to avoid a bulging entasis are at stake. The vista in a church nave which employs vertical curvature is therefore very aptly to be compared to the vista between a pair of Greek Doric columns. The slight outward spread of the verticals is also frequently found to occur in sloping lines which are straight from the pavement up. This is doubtless to be explained by a preference for a widening effect toward the springing of the vaulting arches, which gives an effect of spaciousness to the upper part of the nave. Although this arrangement counteracts the converging lines of vertical perspective, it also throws the vanishing point to an infinite distance and thus contributes to an effect of vertical height. The slight widening of the nave in the upward direction is occasionally found in timber-roofed churches in England, but to my knowledge it

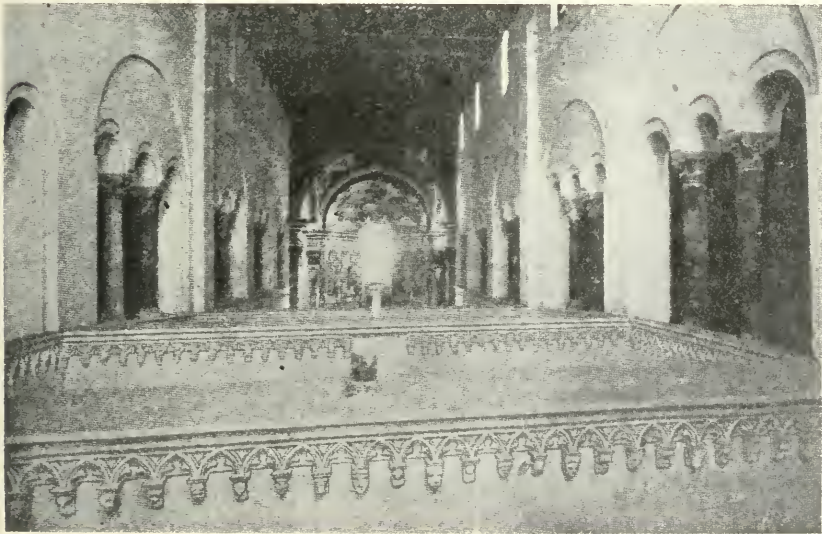


Fig. 9. S. Nicola, Bari. The nave, looking toward the choir, from the west gallery. Showing the optical effect of obliquity of plan below the level of the eye. Commercial photograph. See notes on the illustrations at the close of the article.

does not so occur elsewhere. Such occasional practice in England must be due to a tradition borrowed from the Continent and there only applied to vaulted churches. The outward widening effect certainly originated in vaulted churches and is most easily understood by reference to them. The study of this effect will fail if it considers the verticals without reference to the arch which they support. The transition from the vertical to the arch which it supports is much more beautiful when this attenuated horseshoe form is employed. At all events it is evident that this was the opinion of the medieval builders.

The Italian medieval churches very generally construct the pavement with an upward slope toward the choir and this practice also occurs in Northern Europe, for instance at Chartres, where the pavement rises three feet seven inches between the west wall and the choir. The great difficulty of verifying the existence of such slopes by the eye, without levelling, when one is looking for them or querying their existence, proves that they must have a considerable illusive effect in increasing effects of distance in the direction of the choir and this may, very probably, have been the motive of this practice. It is difficult to conceive how this method can be of much service in churches which employ pews. Generally speaking, pews are very fatal to the effect of a church.

Perhaps the most daring and remarkable development of medieval refinement was the construction of façades with a forward inclination. The known instances are not numerous and they occur only in churches of the first rank. The Cathedrals of Peterborough, Paris, Ferrara, and Pisa, the churches of St. Mark's at Venice, of San Michele at Pavia and of San Ambrogio at Genoa (Renaissance period) are the instances best known to me. There are some doubtful points about the façade of San Ambrogio at Milan, but I believe it to be a constructive case. A recent examination of Peterborough (July, 1914) has convinced me that it is a good constructive case. The façades of Ferrara and San





Fig. 10. Lichfield Cathedral. The nave. Showing the widening refinement in delicate vertical curves in the center of the nave. The piers at the crossing are perpendicular. Brooklyn Museum photograph, July, 1914. See notes on the illustrations at the close of the article.



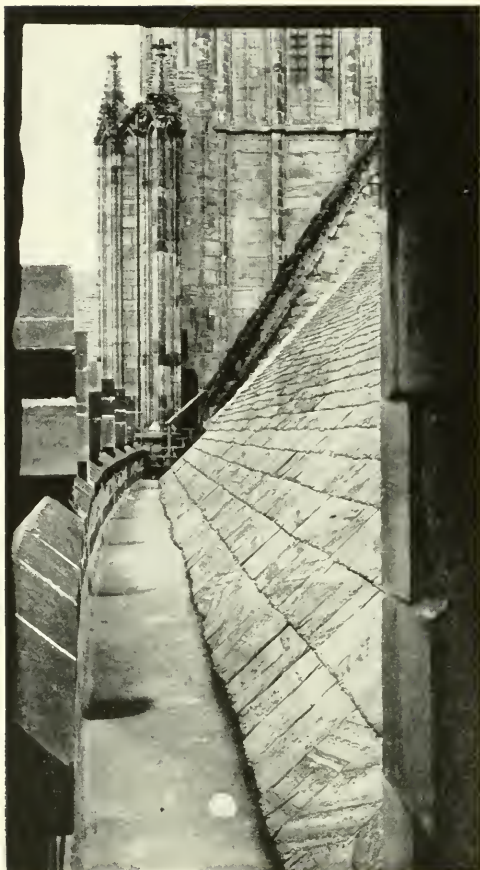


Fig. 11. Lichfield Cathedral. Curve in plan of the roof parapet, north side. Brooklyn Museum photograph, July, 1914. See notes on the illustrations at the close of the article.

Ambrogio at Genoa are the only ones among those quoted which lean forward in a straight line. The second story of St. Mark's façade is perpendicular and the lower story bends toward the perpendicular. The façades of San Michele at Pavia and San Ambrogio at Milan both bend toward the perpendicular. The upper stories of the cathedral façades of Paris and of Pisa are perpendicular and the intervening stories diminish the inclination, as compared with the lower stories. The upper story of the Peterborough façade is nearly perpendicular. These facts are quoted to suggest that much

care was taken in such cases to avoid accidental increase of inclination and consequent downfall. A close study, for instance, of the façades at Paris and Pisa shows that they are absolutely stable from an engineering point of view. This also appears from the absence of movement during so many centuries.

It is probable that a wider knowledge as to the use of refinements in medieval building will promote experiments in the same direction in modern churches. They will un-

doubtedly increase the expense of construction very considerably and it therefore appears that some education of the cultivated public as to the advantage of such refinements must precede their use to any great extent by modern architects.

W. H. G.

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## NOTES ON THE ILLUSTRATIONS

### Fig. 1. THE TEMPLE CHURCH, LONDON

The Temple Church, London, looking toward the west entrance. This view shows the widening refinement, by six plumb-lines. All the piers lean out uniformly, to the same amount, with inclinations in straight lines which start from the tops of the pedestals. These are perpendicular. The inclinations are 4 inches to a side, in a height of 15 feet to the capitals, including the perpendicular pedestals. In the rear of the picture is seen the arch opening into the earlier circular church adjoining. The pilasters of this arch are perpendicular. Photographed for the Brooklyn Museum, July 31, 1914.

### Fig. 2. DETAIL OF A PIER IN THE TEMPLE CHURCH, LONDON

Detail of a pier in the Temple Church, London. It is the fourth pier seen in Fig. 1 on the left, but photographed looking in the direction of the choir. This photograph shows by plumb-lines that the pedestal is perpendicular, and that the highly polished and closely jointed marble pier which rests on the pedestal, has an outward inclination which is caused by a wedge-shaped cutting of its lower segment. In a width of 2 feet, the left side of the block which rests on the pedestal, is three-sixteenths of an inch higher than the opposite side, thus giving a slope to its upper surface which produces the deflection from the perpendicular. Corresponding measurements of the other piers show an identical system of construction, thus proving that the piers are purposely inclined. Photographed for the Brooklyn Museum, July 31, 1914.

### Fig. 3. CATHEDRAL OF PRATO, SOUTH WALL

Asymmetry in arcades. From left to right the arcade widths are 9.33, 9.40, 10.22, 9.68 (door), 12.17, 12.11, 12.34, 8.85 (door), 9.46. The arcades rise in height 0.40 and the capitals lower in height 0.35. Measures in feet and decimals. Photographed for the Brooklyn Museum Survey in 1895.

### Fig. 4. STA. MARIA NOVELLA, FLORENCE

The bays, from entrance to transept, measure as follows: 37.60, 38.70, 40.80, 35.35, 27.60, 27.80. Measures in feet and decimals. The maximum diminution of spaces in the direction of the choir therefore amounts to 13 feet. The only extant published section of this church showing this arrangement for perspective illusion is the Brooklyn Museum survey which appeared in the *Architectural Record* magazine, Vol. VI, No. 2, 1896; in the article entitled "Perspective Illusions in Medieval Churches." Fig. 4 shows how the eye discounts the diminution of spacings into a normal perspective effect. Photographed for the Brooklyn Museum Survey in 1895.

Fig. 5. THE SOUTH SIDE OF THE NAVE AT CHICHESTER

The south side of the nave at Chichester, looking toward the choir. This view shows the S-shaped curve in plan and also the widening refinement. The maximum deflection of the concave part of the attenuated S is about 8 inches. The optical effect, as seen at the triforium string-course, is that of a rising curve in elevation near the entrance (on the right), where the curve is convex in plan, and this reverses to the effect of a descending curve in elevation about half way down the nave, where the curve reverses to concave in plan. These optical effects are exactly reversed below the level of the camera, as seen in the bases of the piers.

The widening refinement is shown by three plumb-lines. The vaulting-shafts appear to be inclined in straight lines, from the pavement up. The maximum outward inclination is from 4 to 6 inches to a side in a height of about 44 feet (to the vaulting-shaft capitals), but the inclination disappears at the crossing and diminishes near the west entrance. The piers engaged in the west entrance wall are also inclined 2 inches to a side; a remarkable and rather unusual proof of constructive purpose. Photographed for the Brooklyn Museum in 1914.

Fig. 6. PLAN OF S. PIETRO, TOSCANELLA

A predetermined asymmetric plan. (Measures in feet and decimals).<sup>1</sup> The two sides of the projected central façade tally in measure to 0.20. The measures for recession of the façade wings tally within 0.10. The recession of the wings is 0.80 (left) and 0.70 (right). The nave widens in plan 5 feet and the choir narrows in plan 4.70. The widths of the aisles on opposite sides of the church tally within 0.30 at the entrance and they tally within 0.40 at the choir. The aisles narrow to the choir 1.70 (left) and 1.60 (right), with error of only 0.10. The third bays are 2 feet wider than the first or second. The fourth, fifth and sixth pairs of bays are uniformly narrower than the third. The allowance of 0.30 for error in corresponding spaces is only exceeded in one instance (at the entrance), and this excess may not be due to error. *The choir is deflected in plan, as regards the nave, without exterior deflection*, and this deflection, therefore, cannot be ascribed to irregularity of site nor can it be ascribed to symbolism, as the church has no cross form. This deflection cannot be ascribed to errors due to screening off the choir before building the nave, because the outer walls are straight. Moreover, the apse is decentered 2 feet to the right when the choir alone is considered and without reference to the nave. Brooklyn Museum Survey of 1895.

Fig. 7. PLAN OF S. NICOLA, BARI

Showing the church as having an oblique axis which is 8.60 feet off the normal line at the apse. The nave widens 1.05. The fourth bays are the widest and the others diminish in either direction (diminution toward the choir of about 7 feet). The arches lower in height toward the choir, starting from those at the entrance, 2.97 (left) and 2.36 (right). Measures in feet and decimals. Brooklyn Museum Survey of 1895.

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<sup>1</sup> One hundredth of a foot is equal to about one-eighth of an inch.

Fig. 8. S. NICOLA, BARI. THE NAVE

The nave, photographed by the Brooklyn Museum Survey on the normal central axis, the camera being at right angles to the façade wall; showing the optical effects of obliquities in plan to be effects of obliquity in elevation. These varying effects are complicated by the variation in the obliquity of plan in the transverse arches, which are shown by Fig. 7, but these transverse arches are absolutely level. Fig. 9 shows that a directly contrary effect is produced when the obliquity of plan is below the level of the eye. Photographed for the Brooklyn Museum in 1895.

Fig. 9. S. NICOLA, BARI. THE NAVE FROM THE GALLERY

Commercial photograph, showing the nave from the façade gallery, and above the transverse arcades. This view proves that obliquities in plan below the level of the eye produce an exactly opposite effect to the one obtained when the obliquity in plan is above the level of the eye. Here the transverse arcades appear to rise in elevation toward the right; whereas, in the preceding view of the same obliquity (Fig. 8), they appear to descend in elevation toward the right. This contrast proves that the spectator on the floor of a church nave sees two opposite effects in one and the same obliquity of plan—one effect in elevation below the level of the eye and an opposite effect in elevation above the level of the eye, both effects being produced at the same time and from the same standpoint. This view also shows that the effect of obliquity in elevation increases with the amount of pitch in the angle of vision, and that the effect therefore decreases (on the same plane) with the increase of distance from the observer. Thus the top of the second transverse arcade has less inclination in optical effect than the first, although reference to the plan will show that the obliquity in plan is really greater. The diminishing pitch of inclination due to the diminishing pitch in the angle of vision is also shown by Fig. 8.

Fig. 10. THE NAVE AT LICHFIELD

The nave at Lichfield, looking toward the choir. This view shows the bend in plan of the choir toward the north, as seen in the central rib of the vaulting. It also shows the widening refinement. The vaulting-shafts incline from the pavement up, with a bend near the arcade capitals, which gives an effect of vertical curvature. The maximum inclination at the center of the nave is about 12 inches to a side, up to the top of the clerestory windows (about 46 feet), or about 10 inches up to the springing of the vaulting (about 38 feet). The inclinations diminish from the center and disappear in the crossing piers and in the piers next the west entrance. Thus, at the height of the clerestory there are resulting curves in plan, concave to the nave, which are practically invisible from the floor of the nave, but which are shown by Fig. 11. There appears to be no widening in the choir, which is of a later period (late 14th century). Photographed for the Brooklyn Museum in 1914.

Fig. 11. LICHFIELD CATHEDRAL.  
THE ROOF PARAPET, NORTH SIDE

Curve in plan of the roof parapet, north side: about 15 inches deflection in a length of about 112 feet. This obviously constructive curve, which also appears on the south side, is connected with the construction of the interior widening refinement, as explained for Fig. 10. Photographed for the Brooklyn Museum in 1914.



## NOTES ON RECENT REVIVALS OF THE USE OF MEDIÆVAL REFINEMENTS

Since the original publication of this article (see prefatory foot-note), a very important illustration of the application of mediæval refinements to modern churches has been offered by the Swedenborgian church at Bryn Athyn near Philadelphia. This church was originally designed and constructed by Messrs. Cram and Ferguson, assisted by the inspiring advice and superintendence of Mr. Raymond Pitcairn, who ultimately assumed the entire control and superintendence of the construction, aided by assistant architects who devoted their entire time to the church, and resided at Bryn Athyn. The construction has been financed at all times by Mr. Raymond Pitcairn, who is a prominent member of the Swedenborgian community at Bryn Athyn. Not only the stone carving, but all the wood carving, metal work and stained glass, have been superintended and carried out by artists and workmen actually resident at Bryn Athyn, and brought there for the purpose. The church has thus offered the most remarkable instance in modern times of an effort to revive the guild system of the Middle Ages. The church is now mainly finished, with exception of the spire which has been begun, and will be completed in a year or two. Among other remarkable features which have been made possible by the lavish generosity of Mr. Pitcairn, and which have been to a very considerable extent suggested by him, is a series of refinements suggested by those peculiarities of mediæval work which have been made known by the Brooklyn Museum research. Among these is a forward bend in plan of the façade porch, as suggested by the plan of San Pietro at Toscanella (See Fig. 6). The optical result of this forward bend is a delicate rising curve in elevation in the upper lines of the façade porch, which gives it remarkable charm. Other refinements are: A rising slope of the pavement in the direction of the chancel, a system of construction announced in 1896 by the Brooklyn Museum research as existing in many mediæval churches (see *Architectural Record*, Vol. VI, No. 2, 1896, "Perspective Illusions in Mediæval Italian Churches"). All the arcades in the nave are asymmetric. No two sequent arcades and no two opposite arcades are of equal size. The optical importance and constructive purpose of such arrangements was first announced by Mr. John Ruskin in 1849 (see his "Lamp of Life" in the *Seven Lamps of Architecture*). The subject was subsequently developed, and in much greater detail, by the Brooklyn Museum research; as first published in the *Architectural Record*, Vol. VI, No. 3, 1897, in an essay entitled "Constructive Asymmetry in Mediæval Italian Churches," and many subsequent publications on the same subject have been made on behalf of the research.

The piers, arcades and walls of the nave are not rectilinear in alignment, but have delicate curves concave to the nave, with a maximum deflection of about one foot at the center of the nave. The first announcement of the existence in mediæval churches of constructive curves having an æsthetic purpose was made by the Brooklyn Museum research in the *Architectural Record*, Vol. VI, No. 4, 1897, "A Discovery of Horizontal Curves in Mediæval Architecture." The arrangement revived at Bryn Athyn was subsequently described by the writer as found with some interesting variations in the Church of St. John's at Chester (see R. I. B. A. Journal, July 25, 1914). The arcade lines of the nave at Bryn Athyn also have bends in elevation (that is in vertical planes) with a total deflection of six inches. These are repeated in the outer roof lines of the aisles and in



the decorative fillet of the exterior masonry below the roof lines of the aisles. The optical effect for the interior and exterior is exceedingly happy, even when the church is viewed from a considerable distance. Such bends in elevation were first announced by the Brooklyn Museum research as being found in the Pisa Cathedral in the *Architectural Record*, Vol. VI, No. 4, 1897, "A Discovery of Horizontal Curves in Medieval Italian Churches." Similar bends were subsequently announced as found in Notre-Dame at Paris, in the *Architectural Record* for December, 1904, "Architectural Refinements in French Cathedrals." The piers at the entrance to the chancel are constructed in delicate vertical curves with a slight spread in the upward and outward direction. The existence of such vertical curves in medieval churches was first announced by the Brooklyn Museum research in the *Architectural Record*, Vol. 7, No. 1, 1897, "A Discovery of the Entasis in Medieval Italian Architecture." The discovery was subsequently developed in an essay in the *Architectural Record*, Vol. VII, No. 2 for 1897, "An Echo from Evelyn's Diary," and in many subsequent publications.

Most of the refinements mentioned in these notes on the church at Bryn Athyn were suggested to Mr. Raymond Piteairn by an exhibition of Brooklyn Museum photographs at the Academy of Fine Arts in Philadelphia in 1915, under the auspices of the Philadelphia Chapter of the American Institute of Architects and of the T-Square Club in Philadelphia. It remains to be mentioned that the spire is being constructed with an entasis, a feature found in many medieval spires, a fact which is not very widely recognized, but which was well-known to some students before the Brooklyn Museum research.

Another remarkable instance of the use of medieval refinements in modern work is found in the church at Newport in County Mayo, Ireland, also of recent date, and completed in 1918. The architect is Mr. R. M. Butler of Dublin, the editor of the *Irish Builder*, whose attention was first called to the subject by the Brooklyn Museum exhibition of photographs at Dublin in May, 1914. Among the architectural refinements which have been introduced in this church the following may be mentioned: the floor of the nave and aisles slope upward toward the choir; the nave converges in plan in its length from west to east; and the bays of the nave arcades are asymmetric. The walls of the tower are slightly sloped inward on the vertical plane. The Newport church also has the widening refinement, consisting of an outward vertical divergence of the clerestory walls of the nave, amounting to six inches to a side. This is the first and only modern church so far announced as having the widening refinement in the nave, although the vertical curves employed in the piers of the entrance of the chancel at Bryn Athyn represent one phase of the widening refinement for that particular part of that church. The discovery of the widening refinement by the Brooklyn Museum research was first announced in the *Architectural Record*, Vol. VII, No. 2, 1897, "An Echo from Evelyn's Diary." More complete details relating to the discovery were developed in the *American Architect* for March 16, 1910, and also in two articles contributed to the *R. I. B. A. Journal*, Vol. XV, No. 1, 1907 and Vol. XVI, No. 19, 1909. The catalogue of the recent exhibition of enlarged photographs of French cathedrals in the war zone also contains details on this subject which have never been previously published, especially as regards the transepts at Amiens.

The first instance of a purposely asymmetric plan in a modern church was the Nevins Memorial Chancel in the First Church at Methuen, Mass., which narrows in plan a foot. This was done by Messrs. Heins and La Farge as a

result of publications by the Brooklyn Museum Research. As explained by Mr. Heins in a letter to the writer, the idea was to avoid the harshness and monotony of exact rectangles. Messrs. Heins and La Farge subsequently introduced several refinements into the choir of St. John the Divine, according to plans made in 1898 and completed in 1907. The refinements in this choir consist of an upward sloping pavement, a convergence in plan of the lines of the arcades of two feet, and the construction of arches which are uniformly asymmetric. These arrangements, as found in the Cathedral Church of St. John the Divine, were published by the writer in the *New York Architect* for April, 1911, under the title of "Temperamental Architecture in the Cathedral Church of St. John the Divine, New York." A letter on this subject from Mr. G. L. Heins, and measurements furnished by Mr. C. Grant La Farge, were included in this article.

As regards secular architecture, curves in elevation are found in the roof lines of all the courts of the new building of the Technological Institute in Boston, recently built by Mr. William Welles Bosworth of New York. Curves in plan are found in the colonnade of the main entrance. These arrangements are ascribed by Mr. Bosworth to the influence of the Brooklyn Museum research, as well as the curve in plan which is found in the Dey Street colonnade of the new Western Union Telegraph Building at the corner of Broadway and Dey Street, by Mr. Bosworth. Curves in elevation are introduced in the upper lines of the Albright Art Gallery in Buffalo by Messrs. Green and Wicks, also with credit to this research. Horizontal curves in elevation have been employed by Mr. W. B. Faville in the San Francisco State Building at San Francisco. Horizontal curves in elevation are also found in the platform and steps of the front colonnade of the Brooklyn Museum, in the platform and steps of the colonnade of Columbia University Library, and in the platform and steps of the Columbia University main building, otherwise unfinished: all by Messrs. McKim, Mead and White. Although the instances of horizontal curvature just quoted are originally found in classic buildings, their introduction in modern work is generally due to the Brooklyn Museum research, which has also included the Greek temples of Sicily and Paestum in its photographs and observations. Asymmetric dimensions in window spacings, and similar features have also been employed by Mr. Bosworth and also by Mr. William Atkinson, in the Administration building of the Newport Hospital, Newport, R. I.

## Douglas Volk's Portrait of William Macbeth

THE portrait of the late William Macbeth, whose name will hold an honored place in the memory of all lovers of American art, is shown for the first time in the recent Twelfth Annual Exhibition of American Art at the Albright Art Gallery, Buffalo. The portrait is the property of the Brooklyn Museum. It was painted by Douglas Volk, N.A., at the instance of a group of artists and others interested in the advancement of American art, as a testimonial of their affectionate esteem for Mr. Macbeth, and placed in the Museum in recognition of Mr. Macbeth's interest in that institution. The portrait is one of the most successful works of Mr. Volk's distinguished artistic career, equal in characterization, dignity and technical execution to this artist's portrait of Dr. Adler, now in the Metropolitan Museum.

William Macbeth was born in Ireland and came to this country in 1872. For many years preceding his death he was a resident of Brooklyn, at 834 Prospect Place. At first in the employ of the firm of Keppel & Company, he ultimately became a partner in the business, and in 1892 he established a separate business of his own. The Macbeth Galleries at 450 Fifth Avenue have been for years a Mecca for those who find charm and inspiration in American paintings. Many artists owe their popularity to Mr. Macbeth, who by his attractively arranged exhibitions introduced their works to a wide public. Macbeth was a man of most kindly and charming disposition, who had numberless friends in and out of the profession, and it is generally known that he encouraged his artist friends with an interest that was intimate and almost paternal. His opinions on contemporary art, published in his own little periodical, entitled "Art Notes,"

were among the most original contributions to art criticism. In 1909 he was given a public dinner at the Hotel Astor by a number of the best known New York artists and citizens. The committee was headed by John LaFarge.

The appreciative letter of Paul Dougherty to the Chairman of the Museum Committee, offering the portrait for the collection, is in part as follows:

“I have the honor to tender to the Museum of the Brooklyn Institute of Arts and Letters a portrait of the late William Macbeth, painted by Douglas Volk, N.A. This portrait is the gift of a large group of American artists and amateurs, who wish thereby to create a memorial to a career dedicated in a quite special way to the interests and advancement of American art. The committee which I represent is gratified that the eloquent and dignified portrait Mr. Volk has painted so adequately expresses the sentiment of the intention of this memorial we have the honor hereby to proffer to the Museum.”

## MUSEUM NOTES

The Department of Fine Arts has received the following gifts during July, August and September, 1918: from Miss Kittie A. Doolittle, the portraits of Mr. and Mrs. James K. Bogert, Jr., by Samuel L. Waldo and William Jewett; from Miss Emma L. Hyde, the portrait of Governor DeWitt Clinton, by John Wesley Jarvis; from a number of sculptors, architects and admirers of the artist, through Frederick MacMonnies, a marble bust, "Le Petit Satyre de Paris," by E. Derré; from Miss L. Stearns, a Staffordshire platter; from Mrs. Peter Townsend Austen, an 18th century beaded bag; from Mrs. Mary S. Croxson, two pieces of Royal Worcester, a Wedgwood copy of the Portland Vase, four pieces of Sèvres, and marble statues by E. D. Palmer, Randolph Rogers and two unknown artists; from A. E. Rueff, a pair of 18th century American cast andirons with figure decoration of a smoker, a marble mortar with turned pestle, and an 18th century padlock (all from Edenton, N. C.); from Miss L. Arnold, a South German peasant woman's cap.

The following objects have been purchased: the portrait of Mrs. Wyseman Clagget, of Portsmouth, N. H., by J. Blackburn (Polhemus Fund); oil painting "The Old House" and six pencil drawings by Jerome Myers (John B. Woodward Fund); 13 enlargements from Museum negatives of churches and cathedrals in Northern France (Loeser Art Fund); and an 18th century American walnut dressing table with two drawers.

The following loans have been received: from Mrs. Katherine Cleveland C. Nash, a tondo representing the Madonna and Child, with St. Catherine and St. Elizabeth and the infant St. John, Italian School, 16th century; from Mr. Jacques Petitpierre, an 18th century Flemish Tapestry, landscape with figures; from Mrs. E. LeGrand Beers, portraits of Theodosia Burr and Lafayette, by unknown artists; an 18th century American burr walnut six-legged highboy and the companion chest of drawers; a Windsor writing chair; from Mr. Lanman, an oil painting, "The Parting of Ulysses and Penelope," by John Trumbull.

Two exhibitions from the collection of enlarged photographs of the Brooklyn Museum Cathedral Survey have been made in the Print Galleries. Both exhibitions were confined to the French cathedrals and churches of the war zone. The first series, shown between the dates of July 14 and September 15, included the cathedrals of Paris, Laon, Noyon and Beauvais. The exhibition of the second series began on September 29, and included the cathedrals of Rheims, Amiens and Rouen, the church of St. Ouen at Rouen, the church of St. Quentin and the churches of Chalons-sur-Marne. The two following editorials, which are reprinted from the *American Architect* of July 31, relate to the first exhibition.

### "BROOKLYN MUSEUM EXHIBITION"

"On another page in this issue there is printed a brief description of the important collection of large photographs—from negatives personally made by Prof. Wm. H. Goodyear—of the cathedrals in Northern France that are now on exhibition at the Brooklyn Museum."



"Questions, bearing on the repairs, restoration or rebuilding of the cathedrals in the war zone in Northern France are likely to be very seriously debated at the conclusion of the war. A knowledge of the discoveries represented by these photographs must increase very materially the public appreciation of the loss to humanity and to civilization occasioned by the mutilations, and in some instances complete destruction, of French cathedrals and churches."

"The observations in question involve the inevitable conclusion that no restoration or repairs should even be attempted without a thorough knowledge of the existence and character of the medieval architectural refinements, a knowledge which is limited at present to a very small number."

"It appears probable, whenever the demonstrated facts relating to architectural deflections having purposes of optical interest are understood, that the conclusion will be that restorations are practically impossible in the case of cathedral buildings with refinements, and that the efforts of architects will necessarily be confined to keeping the ruins in such condition as to prevent further decay without attempting other rebuilding. It will further appear that the rebuilding of wholly destroyed monuments which will reproduce the originals is absolutely impossible. The loss in such cases is as irreparable as it is deplorable."

#### "THE BROOKLYN MUSEUM EXHIBITION OF FRENCH CATHEDRAL PHOTOGRAPHS"

"An exhibition of extraordinary and timely interest is being held by the Brooklyn Museum, Brooklyn, N. Y. It consists of enlarged photographic views of the cathedrals of northern France. Public interest in these churches has been greatly excited by the tragic fate which has overwhelmed some of them, and which still threatens others. The Cathedral of Amiens has been exposed to artillery fire, and even the Cathedral of Paris has been exposed to destruction by long-range bombardment, as well as from bombing by aeroplane. Thus the remarkable architectural photographs, especially made some years ago for the Brooklyn Museum are now of unique interest and value. The exhibition includes sixty-eight exteriors and interiors of Notre Dame at Paris, and others from Soissons, Laon, Noyon and Beauvais. It is proposed to follow this with a second exhibition of views of Rheims, Amiens, Chalons and St. Quentin. The inside dimensions of the enlarged photographs of the first exhibition include four approximately 40 x 56 in., fifty-five approximately 25 x 35 in. inside measure, and twenty-eight approximately 18 x 20 in. The sixty-eight enlargements from Notre Dame include forty-four 25 x 35, and twenty-four 18 x 20. Architects and other experts will be aware that the photographing of any individual cathedral in such variety of detail and from such numerous points of view is wholly unknown outside of the given collection in the Brooklyn Museum. It may also be noted that there is no other extant collection of enlarged cathedral photographs in the world. The number of extant cathedral views approaching the larger dimensions of those made for the Brooklyn Museum is not over four or five in total in the whole world. It is not very widely realized that the ordinary negative is not available for enlargement. The negatives used for enlargement must be made with a lens stopped down to such a small opening that it requires four times the usual exposure. Thus, for interiors an exposure of one, two or even three hours is generally demanded for the photographs in question. The limit of a glass plate used by a professional photographer will

rarely be larger than 11 x 14 in., and the best negatives made by professional photographers are not available for enlargement unless the lens has been stopped down. For this reason the photographs of the cathedrals in the war zone which have been damaged or destroyed must always be a unique possession of the Brooklyn Museum. As to the number of pictures from individual cathedrals, which, in the instance of Amiens Cathedral, reach the enormous total of 130, there are no extant cathedral photographs, not even those of the Commission des Monuments Historique, which will exceed four or five interiors for an individual church. The value of these enlarged photographs has been recognized enthusiastically by experts, some of whose expressions about them are included here. Prof. William R. Ware, deceased in 1915, long Director of the Columbia School of Architecture, and on the whole the leading architectural expert and critic of the United States, wrote concerning these pictures in 1904, "They constitute the finest exposition of Gothic architecture ever made except by the buildings themselves." Prof. H. Langford Warren, head of the Department of Architecture in Harvard University, expressed his opinion in writing at about the same date to the effect that "they are certainly the most interesting photographs of French Gothic architecture I have ever seen." M. Auguste Choisy, the most famous architectural engineer of his time and country, was shown some of these pictures in Paris in 1907. He took pains to have them exhibited to the French *Académie des Inscription et Belles Lettres*, and expressed the opinion at that time that the photographs were far superior to those of the Commission des Monuments Historique, and also said that selections from them ought to be shown in all of the principal museums of Europe. In 1905, when an exhibition of some of these photographs was held in Edinburgh, the committee of the Architectural Association had printed a poster in advance of the exhibition which said that it was probably the most important architectural exhibition ever shown. After the installation had been looked over by the committee a new poster was printed from which the word "probably" was omitted. Other instances of expert appreciation can be mentioned."

"It may be mentioned finally that the photographs in question are the only ones of modern time which have been devoted to the subject of medieval architectural refinements. With few exceptions all the photographs include illustrations of the remarkable deflections from symmetry, and from rectilinear, horizontal and perpendicular alignment, which are now beginning to be recognized as the most astounding features of the medieval cathedrals. The special interest of the selections now made will naturally be due in the first instance to the present great popular interest in the northern French cathedrals of the war zone, and to the unique importance of those which relate to cathedrals which have been destroyed or seriously damaged, or which are still in danger of mutilation or destruction."

"Recent photographs published in this country show that the façade of Notre-Dame has suffered to a slight extent, although no information on the subject has apparently been published. If repairs of this cathedral should be called for later on, as they undoubtedly will be in many other instances, the difficulty or impossibility of a reconstruction which is to reproduce the purposed horizontal and purposed perpendicular deflections which were intended to give optical interest to the buildings, ought to be carefully considered."

"For this reason, and because Notre-Dame is the most remarkable monument of northern Europe as regards these deflections, it ought to be studied at the

present time, and the existence of these deflections ought to be widely known. There is no monument of northern Europe in which they are so numerous and so obviously illustrated by photography. Thus, Notre Dame becomes a lesson for object study which also relates to other cathedrals in which the optical refinements employed are less numerous, but in other senses equally important. The only publications related to this subject are those which have been made on behalf of the Brooklyn Museum. The only complete record in the world on the subject of these deflections at present is to be found in the photographs themselves."

"No exhibitions of these photographs have been made in Brooklyn since 1911."

In September the Curator of the Department of Natural Science made a week's trip offshore from New York in the bluefish schooner *Ruth M. Martin*. The owners of the vessel, Messrs. Chesebro Brothers of Fulton Fish Market, deserve the thanks of the Museum for their kindness in permitting the trip to be made during a time of war conditions, and for their cooperation in the work of the Museum's representative while he was their guest on board the vessel. An interesting series of relatively little known sea birds was obtained, as well as a shark new to the Museum's collection. An account of the trip appears in this number of the *QUARTERLY*.

Acquisitions during the summer include the purchase of a collection of British fresh-water fishes noteworthy because of their place in English literature. Many of the species of Walton's "Compleat Angler" are represented, as well as others mentioned by Shakespeare and later poets.

On July 30th the Curator of Natural Science lectured for the sixth consecutive session before the faculty and students of the Biological Laboratory at Cold Spring Harbor, his subject being "Adaptive Radiation within the Avian Order Tubinares."

Mr. William J. Baer, the miniature painter, has presented to the Museum some interesting souvenirs collected by Robert Blum in Japan when he visited that country in 1900 for the purpose of making illustrations for Edwin Arnold's "Japonica." Among them is a pilgrim's costume of white cotton, two little girl's dresses and a long cotton shop curtain. In addition there is a theatrical robe, richly embroidered, which Mr. Blum seems to have employed in one of the pastels by him which are exhibited in the art gallery.

Mr. Herman Stutzer who contributed the funds for the purchase of the notable Ainu collections in the ethnological section of the museum has given another small collection of Ainu objects which will be added to those now on exhibition.

Two large illuminated Persian book covers, recently acquired have been placed with the Indian paintings on the Indian stairway.

The following queries are indicative of the wide range of reference questions that come to the Museum Library: How to combat potato pests; Game laws of New York State; Critical material about Frank Brangwyn; Pictures of Egyptian, Grecian and Roman footstools; Working drawings of Gothic details; Names of

birds and insects embroidered in Chinese Sleeve stripes, etc.; Numerous queries for books on costume design; Information in regard to Nez Percé Indians; Solar eclipse of June, 1918; Customs of the Zuni Indians; Zoological variation in vertebrates; Examples of Modern Russian art; the picture file on camouflage has been in demand by experts; and a designer for one of the best known silversmiths in the country has shown us photographs of his work as a result of this research here.

Among the accessions to the Library during the quarter are Andrew's "Whale Hunting with Gun and Camera"; Chittenden's "History of the American Fur Trade in the Far West"; Conway's "The Sport of Collecting"; Lutz's "Field-book of Insects"; Holbrook's "North American Reptiles"; Pitkin's "Early American and Bennington Pottery"; Lutz's "Practical Art Anatomy"; Traphagen's "Costume Design and Illustration," and "Czech Folk Tales."

Four much needed sections of double book stacks have been placed in the reading room of the Library.

The Museum has acquired a decidedly nautical atmosphere on Saturday afternoons during the past few months when parties of sailors from the Navy Yard have been its guests. Early in March of 1918 the Welfare Committee of the Naval Y. M. C. A. asked if such visits would be possible and the Museum was only too glad to cooperate and to become part of the organized recreation for the lads who man our ships and sail the seas in this great war.

The men arrive about two-fifteen and are met at the entrance by one of the curators and are personally conducted about the building for an hour and a half or a trifle longer, the docent touching upon only the high lights, so to speak, of the Museum. The excursion includes a visit to the roof for a view of the city and to the shops where the taxidermist's art is of neverfailing interest. At four o'clock the men are invited to partake of coffee and sandwiches which are served at small tables, out of doors on the terrace in summer, and in one of the library rooms in colder weather. Wives of trustees, trustees themselves, members of the staff and friends of the Museum assist at these informal gatherings where the men smoke to their heart's content and conversation is very lively. Many a thrilling tale has been told to eager ears over that third cup of coffee *with* cream. The sinking of the President Lincoln became a personal matter when some weeks later several of the crew who were aboard when it was torpedoed, told us their experiences, and life on a submarine presents its drawbacks in the face of a man recovering from gas poisoning from its batteries. Men from nearly every State in the Union, the Philippine Islands, Australia, and Chile have been among the visitors and not infrequently some have returned to the Museum on their next "liberty" to spend more time in a special room or on a special exhibit than was possible in the general survey of the preceding Saturday.

Between March and October over six hundred men in uniform attended the sailors' parties which, by the way are still in progress, and never a Saturday, regardless of wind or rain, heat or cold, but sees the Museum collections under inspection by these lads.





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The Brooklyn Institute of Arts and Sciences

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LE PETIT SATYRE DE PARIS

By Emile Derré

French School. Born 1867

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*Frontispiece*

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SALOME. By Boris Anisfeld  
Acquired by the Brooklyn Museum.

## The Boris Anisfeld Exhibition

**I**T would be difficult to imagine anything farther removed from the conventional than the escape, from revolution and from famine-ridden Russia, of the decorative painter, Boris Anisfeld, who has reached New York with his family and a collection of paintings representing virtually his entire life work. Remarkable as were his experiences, they are scarcely more so than his art, which is characteristically Russian in its color, its complexity, and its imaginative richness.

The exhibition of one hundred and twenty paintings and drawings by Boris Anisfeld, which opened at the Brooklyn Museum, October 30th, served to introduce to the American public a novel and striking phase of contemporary art. Boris Anisfeld, though comparatively unknown in this country, is recognized abroad as one of the leaders of the new school of decorative idealism, the school which at present is reacting against the rigors of realism and the scientific analysis of the Impressionists.

Born in Bieltsy, in the heart of Bessarabia, October 2, 1879, Anisfeld began his artistic apprenticeship when sixteen years of age at the Odessa School of Art, where his professors were Ladijinsky and Kostandi. After five years of earnest application the young man entered the Imperial Academy of Arts, of Petrograd, attending first the classes of Kovalevsky, and later those of the well-known genre painter, Kardovsky. Like many of his fellow-students the young Bessarabian was not particularly enthusiastic over scholastic aims and ideals, and by 1909, when he completed his training at the Academy, he already possessed a typically personal vision of form and color.



On leaving the academy he traveled extensively in his own country during the next two summers, and painted a number of sensitively seen landscapes, some of which, such as *Clouds over the Black Sea*, and *Grey Day on the Neva*, figure in the present exhibition. It was a group of such subjects that, when seen at the memorable exhibition of Russian art at the Salon d'Automne in Paris, in 1906, won for the young man the coveted distinction of being elected a Sociétaire of this enlightened organization.

His success in the French capital was, however, more than duplicated at the Vienna Secession of 1908 when a number of his canvases, including the sumptuous and romantic *Blue Statue*, created a veritable furore. Although still in his twenties, it is significant to note that Boris Anisfeld was already considered of sufficient importance to figure in all the leading exhibitions of contemporary Russian art held in foreign countries. A few years later, at Rome, his work was enthusiastically received, while in 1914, at the Baltic Exposition at Malmö, Sweden, his series of ten paintings formed a distinctive feature of the Russian section.

And yet not all of Boris Anisfeld's energies were devoted to landscape, figure composition, genre, or portraiture. As early as 1906 he was commissioned to undertake the scenery and costumes for Hugo von Hofmannstahl's *Marriage of Zobiede*, which was produced with notable success at Mme. Vera Kommissarjevskaya's Theatre in Petrograd. So novel were the chromatic and stylistic qualities displayed on this occasion, that Anisfeld was immediately invited by Serge Diaghilev to undertake several important productions for the Russian Ballet. From this date onward Anisfeld was closely identified with a phase of artistic expression which has proved one of the few distinctive æsthetic departures of the present generation.

Among Anisfeld's chief successes in this particular field may be mentioned *Islamey*, *The Preludes*, *Egyptian Nights*, *The Seven Daughters of the Ghost King*, *The Syl-*

phides, and his contribution with Golovin, Rerikh, Serov, and others to such epoch-making productions as *Ivan the Terrible* and *Boris Godounov*. During these busy, creative years he did not, however, neglect his other work, and every season would spend a large portion of his time sketching and painting from nature in France, Spain, Italy, Switzerland or his own vast and varied country which he knows from end to end, from the Caucasus to Finland, from Pinsk to Perm.

The recent exhibition included all phases of Boris Anisfeld's artistic activity. Silvery birch forests figured beside exotic scenes from the Bagdad Cycle. The work of Anisfeld and his colleagues is in no sense realistic. Typically Russian in its emotional fervor, it is idealistic and stylistic in expression and appeal. It belongs to that latter-day movement, the mission of which is not to relate facts but to stimulate the creative and imaginative sensibilities through its freedom of subject-matter, its richness of color, and inherent beauty of rhythmic line. It is a pleasure to note that the art of Boris Anisfeld has already been accorded recognition in America, he having been commissioned by the direction of the Metropolitan Opera Company to paint the scenery and design the costumes for *Xavier Leroux's* opera, *La Reine Fiamette*, which will be one of the novelties of the season of 1918-1919.

C. B.

## Extracts from Press Comments on the Anisfeld Exhibition

The selection of these extracts is intentionally eclectic as regards the character of the journals represented, and has been so made as to include daily, weekly and monthly journals. In order to give fair scope to the argument and point of view of several distinguished critics, it has seemed best to limit the number of extracts, and to publish those chosen with the least abbreviation possible.

MR. JAMES BRITTON IN "THE AMERICAN ART NEWS"

"Anisfeld claims nothing but the right to express freely. It is not his fault if he is called an 'ist,' and represented as a vehicle of political propagation. Anisfeld is a very simple proposition. He is an artist of power. A universal figure—incidentally Russian. More profound, more deeply-rooted, more sonorous than Bakst, his utterance makes tremulous all the fabric of such paganistic diversions as the Ballet Russe.

"With a big simplicity and a surging directness which finds its logical co-ordination in the symphonic voice of Arenski, Anisfeld gives, even in his lightest fantasies, emanation to that spirit which survived the tragic débacle in the Carpathians, to achieve ultimate triumph in the streets of Petrograd. Even in his bluest skies, one can almost see the reflection of hordes of heavy-treading men, swaying under glistening bayonets, stamping over frozen ground.

"Much as he would detach himself, Boris Anisfeld cannot help but express his time and his country. Even in his very personal pictures of Concarneau, Brittany, of the Tyrol, and of Capri, the bleak northern temperament manifests itself.

"The decorative idealism which Dr. Brinton finds in Anisfeld's work appeals strongly to our 'imaginative sensibilities.' The larger 'Adam and Eve,' the second 'Adam and Eve,' and the series 'Morning,' 'Evening,' 'Day' and 'Night,' are creations of pattern, replete with color passages of exquisite quality. On the technical side, Boris Anisfeld is very strong, so strong indeed as to be above thinking of technique. He handles oil, tempera, watercolor and black and white with certain mastery. He makes no goal of technique, as so many of our Americans stupidly do. His pigment does not obtrude, no more than does the stroke of his brush. In his portraits one is conscious of personality, interpreted in the most artistic terms of color and design. The 'Self-portrait,' with sunflower and cat, with its purposeful enlargement of the head, is a free interpretation, a fantastical arrangement, executed in planes of almost Gauguinesque breadth. The other 'self' portraits, with those of M. Zamietchek, the architect,

and of the artist's daughter, are interesting characterizations conceived in effective schemes of color. . . .

"An artist of big vision, Boris Anisfeld presents a sort of painting, in the light of which charity is strained to the utmost in toleration of much of another sort, produced by contemporaneous Americans, and hanging in nearby galleries. One hopes that the lesson of this exhibition may not be lost upon those who most need to see it, while it brings the artist the triumphant recognition which the art itself deserves."

#### MISS E. L. CARY IN THE NEW YORK TIMES

"The paintings of Boris Anisfeld, now at the Brooklyn Museum, are typically Russian although possessing many individual qualities. Their limitations and their triumphs are equally eloquent of the course of modern art in Russia. Perhaps no one fairly can appreciate Mr. Anisfeld's achievement who does not perceive in it the influence of the Russian stage and its decorative ideals. Mr. Brinton, in his critical introduction to the exhibition catalogue, emphasizes the importance of this influence in the general renaissance of Russian art reacting against the crass realism of the last half century. . . .

"It is, then, not surprising that many of Mr. Anisfeld's decorative compositions miss their effectiveness in a considerable degree by reason of the medium in which they are carried out and the conditions under which they are seen in a gallery exhibition. 'The Garden of the Hesperides' is an example of how the spirit of a design may congeal and stiffen in an unsympathetic medium. The painting, as it appears in its elaborated form, is a brilliant arrangement of color with pale blazing yellows and resonant greens and blues. The forms of the guardians of the golden apples, intentionally distorted as to anatomical facts, are firm in modeling and plastic in feeling. The different parts of the design are not, however, related to one another with the inevitability of all truly distinguished design. The colors exist separately as they do on the palette, and the elements of the pattern are equally detached. If one imagines the same composition of color carried out in fabrics of a kind to lend variety of surface and flexibility of line to the whole effect, it is much more possible to grasp the artistic idea. It is not, however, necessary to depend entirely on the imagination to realize the possibilities of the big, handsome canvas as a study, for it is shown among the tempera sketches revealing the poetry and movement of the initial conception before it was overlaid with solid pigment and developed beyond the stage of fascinating suggestion.

"Throughout the exhibition the oil paintings are obliged to give place in aesthetic quality to the water colors and tempera paintings. Obviously the artist works at a disadvantage in the oil medium, finding his highest degree of freedom in the water colors. These are so rich in technical facilities that one must deplore the intrusion of the other medium. The study 'Rebecca at the Well,' mingled water color and tempera on a paper ground, is a remarkably fine example of color dedicated to the expression of a strongly individual vision. The arabesque made by the swathed figure surrounded by a group of sheep and seen against the retreating planes of the round topped hills is masterly. The heat and depth of the color and the languor of the long curves complete the expression of an Oriental mood that seems to grow out of innate tendencies of mind in the artist, rather than to answer a deliberate demand for an exotic effect. Crimson melts into orange with superb transitions in this comparatively slight



REBECCA AT THE WELL.  
Acquired by the Brooklyn Museum.

sketch, and in a number of the large canvases the same colors are forced into a most reluctant juxtaposition. All of which merely indicates the degree to which Mr. Anisfeld, like other artists, is at the mercy of his material. Many of his decorative paintings in oil cry aloud for the textures and lighting of the modern stage. Imprisoned on canvas, they find it impossible to deliver their dramatic message, speaking instead of the labor of the artist. The water colors, on the other hand, exist in themselves and are full of the beauty that comes from instinct interpreted with science.

"A certain number of the paintings in oil also show this sensitive preservation of the instinctive through the toil of development, and these, for the most part, are the pictures in which the artist has shown himself most friendly with the natural world. 'The Alder Grove' in spite of its conspicuous patterning, trembles and shimmers with the lovely character of the tree. The 'Children's Park: Petrograd,' painted ten years ago, is a fresh and tender vision of nature modified by art. 'Melting Snow: Petrograd,' painted last year, shows the greater authority of handling gained in the intervening decade, and suggests without the banality of imitation the wet quality in the heavy snow and the tonic charm of sharply etched branches and the angles of roofs and walls breaking into the pallor of the



general tone. Mr. Brinton finds that the struggle between the East and the West in Mr. Anisfeld's work is marked in the later pictures by victory for the subjective mood. Possibly a still further development will show that this imaginative phase, with its fervors of sumptuous color and seductive form, is merely a change in the setting of his interest in the visible world.

"The vision of the soul seldom finds expression in material splendors, and it may be that there is more of the artist's deeper feeling in such a canvas as 'Melting Snow,' with its poignant hint of the mystical union between man's indestructible mind and the frail substance of the natural world in its common aspects, than there is in the Oriental fantasies. Rich as the latter are in decorative possibilities, they exist as imagined things and not as embodied emotions. The deeper the emotions are plumbed, all art tells us, the simpler becomes the expression. It is in his simplicities that Mr. Anisfeld is most truly an artist, and his power in a few of his works to resolve the complexities of a remarkably varied intellectual experience into the rich and moving simplicity of creative expression is our assurance that his art will not stop where the present exhibition leaves it. . . ."

#### MR. H. H. MOORE IN THE OUTLOOK

"The exhibition of pictures by the modern Russian painter, Boris Anisfeld, at the Brooklyn Museum, is an interesting and significant one. It brings home to the observer the fact that in painting, as in everything that appeals to the aesthetic faculty, the old order changes.

"This new school in painting aims at the expression of what may be called decorative idealism, rather than at the realization on canvas of beauty as the average layman sees it. A landscape means to this new school, not an interpretation of fact in pleasing outlines such as an Inness or a Constable or an Old Crome may have conceived it, but a fanciful and imaginative collocation of forms and colors which serve to make an appeal to the emotions through the educated eye. The artists who cultivate this style of expression undoubtedly have a message to convey, but it is a cryptic one, and it needs sympathy and a trained taste to appreciate it.

"The public more easily responds to the work of this school when it is presented in purely decorative effects as seen in the theater with the aid of brilliant lighting and the large appeal possible on the stage, than in the narrower scope of the painter's canvas. The public's enthusiasm over the Russian scenic decorators, as represented in recent seasons in America by Bakst's remarkable productions, furnishes an illustration in point. This enthusiasm is probably destined to pass over to the decorative paintings of this school, for their dash, brilliancy, and 'Modernism' give any gallery or room in which they may be displayed a touch of that radiant color which is desired by many collectors. . . . Appreciation of the work of this school of art is undoubtedly becoming more widespread, and Mr. Anisfeld's canvases will probably be viewed with interest wherever they are exhibited."

#### N. N. IN THE NATION

"The Brooklyn Museum does not let us forget that art means something more than pretty picture making; it is not afraid to take the initiative; it is as willing to find a place for work upon which time has not passed its verdict as for work that all the world now acknowledges to be great. If last spring it was showing the French masters who half a century or so ago were the rebels of art, this autumn it introduces to America a Russian painter who is identified with the

movements that seem the rebellions of to-day. Whatever may be thought of the art of Boris Anisfeld, whether it charms or whether it repels, at least it is suggestive, not only in itself but in all it represents of modern tendencies, and the exhibition is a contrast to the collections of commonplace that we have too often with us. . . .

"He has an unusually strong sense of color, so strong as to verge on the barbaric, and this may be a part of his Slavic inheritance. But the use he makes of color, the subjects he selects to express with it, and the manner of expressing them, might have been the same had he never a drop of Slavic blood in his veins. They are essentially modern, essentially international. There may be a streak of mysticism in his Golden Gods and Buddhas. But so there is in the work of painters of other nationalities, and so there has been since the wave of Rosicrucianism swept over the New Salon in the nineties and reached as far as the shores of practical England. He may have adopted a formula that seems defiance of the old traditions of the schools, but Cézanne, struggling with his want of training and talent, Gauguin, uncertain and unequal, Van Gogh, mad and haunted, prepared the way for the Post-Impressionists of many kinds and many names who have exchanged old for new conventions and called the exchange independence. Even Anisfeld's devotion to the theatre comes of his sympathy with the art of his own time, though perhaps of all the artists who have been working for the stage, he has most successfully mastered its problems. He has none of Reinhardt's crudeness and vulgarity, he does not tumble into the pitfall simplicity sometimes proves for Gordon Craig. The Russian ballet provides him with a motive for the color, the splendor, and the barbaric gorgeousness he delights in, but he can be appropriately simple when simplicity suits his theme. His interest in the stage, however, and the adaptation of his art to it, is no more Russian than it is French or English or German.

"Some of Anisfeld's sketches are here for the 'Egyptian Nights,' 'The Preludes,' and 'Islamey'; effective arrangements of color, suggestive of the spectacle of which they are but the notes and memoranda. Here, too, is the sketch for the Fourth Act in 'Gabriel Schilling's Flight,' a quiet scheme of greys and greens, the four little curtained windows on the far wall making an amusing pattern merely by repetition, the whole as simple as the simplest scene by Gordon Craig, as effective as any stage setting by Jacques Copeau for the Vieux Colombier. But Anisfeld seems unable to escape from the theatre, to forget its artificial standards, when he is painting his pictures. You feel the theatre in his flamboyant canvasses—'The Garden of the Hesperides' with the violent and unmeaning passages of shining, dazzling yellow; 'The Golden God,' with the line of little figures in the foreground, the yellows and crimsons and reds of their draperies so sharp that they hurt; the 'Garden of Eden' with the serpent and the peacock that might have strayed from the exotic home of the ballet; the Blue Statue, the color so discordant, the paint laid on with so rough a brush; but above all in 'The Golden Tribute' and 'Hispania,' because these two challenge to a comparison that can only emphasize their exaggerations. It is safe to say that 'The Golden Tribute' would never have been painted but for Manet's 'Olympé.' Manet's nude is life itself, the woman, the courtesan and her surroundings, the various details, are there because they belong to her, are part of her. Anisfeld's nude is as a lay figure, an excuse for a flaming arrangement of gold and scarlet, curtains and draperies of the couch so red that the color is re-echoed in the

woman's hair, in the splash upon her chin, in her fingers that seem steeped in the dye of the draperies, and again, but deeper and stronger, in the garments of the four enigmatic figures standing beyond the couch, each holding a bunch of vivid yellow flowers, the yellow note struck still more vividly in a larger bunch on the couch—the effect forced and the means by which it is produced almost flaunted in your face. To look at 'Hispania' is to recall at once Zuloaga. The painting, the catalogue explains, is 'a Spanish synthesis,' Spain, as Anisfeld sees it, no doubt expressed in the golden town set among cubic hills with, below, vague figures typical of the land—women in mantillas, men in low, broad-brimmed hats, losing themselves in an inchoate restlessness of paint. But Anisfeld must have looked at Spain through modern glasses, the glasses of the most recent secession. Zuloaga, looking for himself with his own eyes, expressed more of Spain in those memorable green-robed peasant women grouped among the austere hills of their austere country, arranged by no formula into which they had to be made to fit, but painted as the painter saw them there, with a direct truth far more eloquent than any synthesis. . . . When Anisfeld relies upon truth, upon facts, he is finer in both color and design, as in his 'Christmas' with the gleaming balls of the Christmas tree a motive for a fantastic pattern, while nothing could be better



CLOUDS OVER THE BLACK SEA.

than the way he has rendered the character of the doll on the table and the gay tawdriness of the Christmas crackers.

"It is the same with the portraits, they show how good a draughtsman Anisfeld is. Unlike the average Cubist or Vorticist or Futurist, he can draw. But, here again, he seems bent on giving the extra emphasis that is not of life but of the stage, sacrificing to it atmosphere, textures, character.

"You feel the effort in the several series done at Concarneau, at Hendaye, above all at Capri, where the painter seems almost obsessed by methods and affectations that the Post-Impressionists brought into vogue. In his Biblical series, the Shulamite and Rebecca pose in a landscape of cubes and cones, so deliberately built up that only the ingenuity in fitting them together can be seen. That Anisfeld's interest should be for this manner of experiment is the more to be regretted because when he frees himself from the modes of the moment, he is much more effective. There is a brilliant little impression of a Spanish bull-fight, all glowing with light and color. The large 'Clouds,' an early painting, is as vigorous in treatment as it is original in conception. One or two of the simpler sketches of sails at Hendaye give a fine decorative arrangement of blue; tree forms are used to good decorative purpose in such large canvases as 'September' and 'Grey Day on the Neva.'

"To go from the Brooklyn Museum to the American Fine Arts Building in Fifty-seventh Street is to wonder why one was so critical in front of Anisfeld's canvases. After all, they are the work of an artist with command of his medium, a feeling for color and the daring for experiment; an artist who seeks beauty if not always in the right direction, who is vigorous even in his affectations, and who is interesting enough to compel one to look at all he does and to think about it. . . ."

MR. HENRY TYRRELL, OF THE EDITORIAL STAFF OF THE N. Y.  
SUNDAY WORLD, IN THE CHRISTIAN SCIENCE MONITOR

"Unlike Zuloaga, with whom the effulgent Russian artist, in some respects, may be compared, Anisfeld comes to America unheralded and unknown. Unknown, that is to say, as a painter *per se*. As a decorative artist and designer of stage settings and costumes for the reigning Russian ballets and operas of the past decade, he holds supreme rank throughout Europe, and has been vaguely talked of here among devotees of musical art. In this field of dramatic spectacle he preceded the brilliant but superficial Bakst, whom he resembles somewhat in his Persian-like lavishness of color, but far surpasses in thoughtful depth and poetic imagination. . . .

"Anisfeld's success in Paris as a poet-painter of landscape coincided with his earliest triumph in Petrograd as an innovator in stage scenic decoration. From that day to this he has maintained his dual artistic rôle, supplemented with some highly original experiments in portraiture. In all his work, broadly modern and unscholastic as it is, you find the same Slavic intensity, doubled with a smoldering passion of color revelry that is all of the gorgeous East. His large decorative scene-pictures have the magic atmosphere of the true 'spectacle de rêve,' embodied in the most daring combination schemes of blue-green, orange-green, crimson-scarlet, rose-green and gold. In his smaller and more synthetic canvases, such as make up most of the hundred-odd paintings now shown in Brooklyn, the Byzantine and Asiatic effects are singularly softened by that ecstatic 'ikon mood' of the monastic primitives—the mystic ciel-blue, pale gold





PORTRAIT OF CHALIAPINE.

and vermilion prayer-picture emotion of Giotto and the early Florentines, which also, paradoxically enough, seems to be a heritage of some latter-day Russians.

"There is nothing morbid or decadent about Anisfeld. His occasional abstraction, his frequent simulation of a rude and artless simplicity, are really the studied modernistic subtleties of Cézanne and Picasso—about the only contemporaries whose influence he acknowledges, and these only by indirection. For he is an accomplished academic draughtsman, as his watercolors and black-and-white illustrations prove.

"The first impression made upon the visitor by this Brooklyn exhibition is one of bewildering exotic splendor. In a way it is like that of Zuloaga, though such a comparison would be misleading because Zuloaga is nothing if not racial and Hispanic, whereas Anisfeld is at once the essence of Slavonic and widely elemental as the skies of sunset or dawn. He can be occidental as well as oriental.



For concentrated richness of intricate pattern and deep color glow, all fused in the fire of a romantic imagination, perhaps the most impressive piece is that entitled 'Hispania,' a Spanish synthesis teeming with charming señoritas, the sheen of brocades and satins, hooded monks, fierce bull-fighters, proudly prancing steeds, tasseled mules, long-haired spaniels, heaps of luscious fruits, and banks of brilliant flowers, with a walled fortress city shining on the bleak heights in the background, against one of El Greco's baleful blue skies with swollen sultry clouds. Contrast this with the pensive, happy landscape, 'September—Tver,' or the aerial 'Clouds Over the Black Sea—Crimea,' or the 'Garden of the Hesperides' with its unearthly radiance, or the sumptuous 'Blue Statue' that startled the Vienna Secession, or the 'Ponte di Rialto'—actually a new vision of Venice—and you get some idea of this artist's range of thought as well as of technical resource. Then there are his very unusual portraits and figure pieces—the fascinating presentment of M. Zamietchek, a gifted young architect of Petrograd; the statuesque giant Chaliapine, the celebrated Russian basso; two charming genre portraits of the artist's daughter, Morella Borisovna Anisfeld; and several interesting self-portraits, one of which, with a cat and a sunflower for accessories, is particularly ingratiating. . . .

"Dr. Christian Brinton's catalogue introduction, a sympathetic and scholarly piece of writing, devoted to Anisfeld and the whole modern Russian art movement, deserves a place in the permanent literature of criticism. It will be an indispensable aid to appreciation of this complex and magnetic newcomer. For the contemporary Russian art which he represents—and of which the ballet as revealed through Pavlova, Nijinsky and Adolf Bolm is but another concrete manifestation—is the product of a great and vital reaction that is taking place. Men of to-day, the world over—and especially in that land of violent extremes, the Russian Empire—have risen against the trammels of a sterile, literal, all-utilitarian, plebeian past."

#### MR. LOUIS WEINBERG IN THE INTERNATIONAL STUDIO

"Years ago news reached New York of the *Scheherezade*, as given in Petrograd. It was reported as one of the greatest masterpieces of stagecraft, a wonderful blending of music, colour and movement. Of the many who were associated with the success of that ballet, the name of Bakst was the first to invade Paris, London and New York, the swiftest to take the world by storm. Then came the Russian company itself, and Diaghilev, Nijinsky, and Stravinsky became names to conjure with. Those who saw and heard were intoxicated by the swift, whirling passion of the dance, the freedom and abandon of the music, the riotous splendour of the flaming costumes, the sumptuous framework of the stage setting. 'How perfectly the exquisite costumes and decorations blend with the music and the dance. Bakst is a colour wizard,' was the popular verdict. But on more than one such occasion, had the programme been carefully consulted, it would have been noted that the colour effects were designed by one Boris Anisfeld.

"Though the name may as yet be unfamiliar, throngs of people the country over have thrilled at the spectacle of this man's colour symphonies, and this winter, in *La Reine Fiamette*, the opera by Xavier Leroux, Anisfeld's latest contribution to the stage will be seen at the Metropolitan Opera House.

"But exotic, rich and stirring as are his decorative settings, Anisfeld reveals himself in his exhibition at the Brooklyn Museum, opening October the

twenty-ninth, as a pure painter, in the same sense as Poe is a pure poet. Anisfeld has recently arrived in New York, and the Brooklyn exhibition of his work is the first in a transeontinental tour of leading art museums and public galleries to the list of Sorolla, Zuloaga and Bakst and their acclaim there will now be added a new name. For Anisfeld is a lover and a master of the language of his art; a creator of beautiful surfaces, of fascinating textures, of strange patterns—above all, a colourist; one of those rare painters who feel the nuances of colour as Poe felt the music of words.

"Anisfeld is not a landscape painter like Sorolla, nor an exquisite antiquarian fashion-draughtsman like Bakst, nor yet a purely fantastic weaver of dreams like Poe. To him the world is a colour spectacle, endlessly varied in its colour patterns. The heads of men and women are prismatic in their glowing surfaces. The bodies of the bronze horses of St. Mark's in Venice, of children on the beach, of golden idols, or men and women are suffused with a warmth which is the glorious reflection of the all-pervasive light. Pomegranates, oranges, apples, pears, grapes, all gleam with the luminous intensity of the hues which are found in old stained-glass windows through which the late afternoon sun filters. The sailboats of Brittany, the jewelled shores of Capri, the carnivals, bacchanals, and Oriental fantasies which he paints, are all psalms of joy sung by a soul ecstatic and intoxicated with colour. No black-and-white reproduction can give the faint-



BRONZE HORSES—ST. MARK'S.

est hint of the work of Anisfeld, particularly in his latest canvases, in which the colours literally sing in unison.

"Himself a designer of theatrical settings, Anisfeld looks out upon the world and sees in the hills and mountains, the valleys and streams and the richly jewelled spotting of sails and fruits, flowers and foliage, birds and women, the most beautiful stage setting ever devised for the human drama. Are there some who would quarrel with such art for its lack of ethical values? It is possible. For of late years many critics, suddenly grown virtuous and didactic, have sensed a new seriousness in art, a note of 'sanity' which is due, as they believe, to the war. They write as if with loathing of the days just passed, when painters played with their medium and yielded to the fascination of experiment with line and form and colour. But, however sensational and even bizarre much of such experiment may have been, it represented on the whole no such unhealthy mental state as these would now claim. It was in fact an attitude of legitimate research and craftsman-curiosity concerning the means of art and their capacity for an enhanced expressiveness. Anisfeld evidences in his work a great interest in the experiments of the last decade or two. But he is not a purely experimental painter of absolutely abstract art theories and formulæ. Though, occasionally, one of his canvases may pretend in its title at some literary idea, he is not an intellectual or a moralist, a learned scholastic or a sermonising preacher. He is in truth a painter-poet who responds to the world as the weavers of Oriental rugs, the singers of pure lyrics, the composers of symphonies respond to it. He translates his direct impressions, his memories, his moods into visions of loveliness. Those who would quarrel with a painter's joyful pæan to the glamour of an enchanted world, may as well attack the Psalms themselves. . . ."



LETTICE MITCHELL. By Blackburn

## Notes on Blackburn and His Portrait of Lettice Mitchell

A PORTRAIT lately acquired by the Brooklyn Museum for its early American collection brings vividly to mind one of the romances of American Art,—that is, if mystery be romance.

Blackburn is a mystery: where and when he was born; where and when he died; from whence he came and whither he went; who taught him; even what was his given name, have as yet entirely evaded the prying eye of the biographer. The only facts in Blackburn's life which can be stated with certainty are, that he painted portraits of New England worthies between the years 1754 and 1761 and that he signed and dated many of his works. These meagre facts are to be gleaned within the frames of the portraits themselves, as there is no other known record of his existence. Critics speculate upon his possible influence on the art of Copley during his life in Boston and of his journey to Portsmouth, when the sole evidence of his being in either place lies in the fact that his clientele came largely from those centres. The site of Smibert's Boston home may still be pointed out; Theüs (for so he signed his name) advertised his art in the press; Woolaston had verses written in his honor; but of Blackburn no contemporary reference has come to light.

The Revolution put an end to the aristocratic influences which old England had exercised upon her colonies, one tendency of which had made thrive the portrait painters' art, and in the leveling process, which started with the election of Jefferson and reached its climax with the election of Jackson, not only did art languish, but the very sources of



our information were neglected lest their preservation might be considered to savor of courts and nobility.<sup>1</sup>

It was in this period, then, that almost all New England portraits painted before 1775 were ascribed to the brush of Copley, as his name alone seems to have survived the dark ages of 1825-1890 and it is but lately that research has succeeded in rescuing for us an ever-increasing list of early painters and in taking away from Copley the doubtful honor of being the author of many of the works tagged with his name.

Dunlap, our earliest writer on American Art, dismisses Blackburn with the two-line admission that all he could discover was that he painted very respectable portraits in Boston.<sup>2</sup>

Tuckerman<sup>3</sup> refers to him as follows:

"Blackburn was Smybert's immediate successor, or cotemporary, and, during a brief visit, executed several notable portraits in Boston, Portsmouth, N. H., and other New England towns."

He gives also a list of a number of his portraits which he says are large, three-quarter size, and much admired for their artistic merit, and states that several were exhibited in the National Academy in New York at the request of Col. Trumbull. This was the sum of our knowledge one hundred years after Blackburn disappeared in 1761 from the artistic life of America.

The solemn christening of Blackburn as "Jonathan B." in the last few years, for which there is no authority which will bear critical analysis, is a commentary on the careless methods employed by writers and institutions when dealing with early American painting. Apparently it arose somewhat in this way,—Dunlap and Tuckerman had

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<sup>1</sup> That stern Puritan John Adams, writing to Col. John Trumbull, bade him remember that "the Burin and the Pencil . . . have in all ages and countries . . . been enlisted on the side of Despotism and Superstition."

<sup>2</sup> "History of the Rise and Progress of the Arts of Design in the United States," William Dunlap, 1834, Vol. I, p. 32.

<sup>3</sup> "Book of the Artists," by Henry T. Tuckerman, 1867, Vol. I, p. 45.

been content to record their lack of information. Mr. H. W. French published in 1879 his work on the Artists of Connecticut and made a diligent attempt to find evidence to justify his inclusion of Blackburn in the list. He gives to him the place of honor in his work,<sup>4</sup> calls him "one of the first painters of rank of America," and devotes about two pages to his biography, every material fact of which is without foundation. He states that Blackburn printed his name on almost "all of his pictures, 'J. B. Blackburn.' "

Mr. Lawrence Park, who has identified sixty-five of Blackburn's works and is soon to publish a descriptive list, states that the earliest year found by him upon a dated Blackburn portrait is 1754, and the latest 1761,<sup>5</sup> and that no signature has been found other than "I. Blackburn."<sup>6</sup> This would appear to dispose of the "B."

We illustrate as typical, Blackburn's signature as found on his excellent portrait of Lord Jeffrey Amherst, now owned by Mr. H. L. Pratt. All the signatures are practically identical except that three or four are in small script.<sup>7</sup> Of course, at the time Blackburn painted, the letters "I" and "J" were interchangeable<sup>8</sup> so that his given name may have begun with either letter, with the mathematical odds in favor of "J."<sup>8A</sup>

How slender was the evidence upon which Mr. French attempted to foist a Connecticut ancestry on Blackburn will appear from the following. He says:

"In searching for proof to support the Connecticut theory, it

<sup>4</sup> "Art and Artists in Connecticut," H. W. French, 1879, p. 29.

<sup>5</sup> Bulletin of the Worcester Museum, July, 1918. Portrait of Theodore Atkinson, by Blackburn. Note by Lawrence Park.

<sup>6</sup> Letter of Mr. Park to the writer.

<sup>7</sup> The portrait of Hon. William Greenleaf, now on exhibition at the Metropolitan Museum, is signed with a running signature "I. Blackburn, 1757," in script.

<sup>8</sup> "I, Is in English considered both as a vowel and a consonant; though since the vowel and consonant differ in their form as well as sound, they may be more properly accounted two letters.

"I vowel has a long sound.

"J consonant has invariably the same sound with that of g as in giant." Dictionary of the English Language, by Samuel Johnson, Jarvis Edition, 1786.

<sup>8A</sup> See Page 33.

has been found that about the year 1703 (before and after) an itinerant painter and Jack-at-all-trades, Christopher B. Blackburn, worked in various parts of the State. Certain papers, dated in Wethersfield, would indicate that he was the meagre head of a moderate family living there. These facts prove nothing; but it may be that Christopher B. had a son, J. B., possibly born in Wethersfield, probably about the year 1700."

It is highly gratifying that Mr. French admits that these facts prove nothing, because it relieves others from the necessity of pointing it out. "Christopher B." may have had a son "J. B." but he probably did not, and even if he did, "I" or "J" Blackburn was not therefore his son.

In 1878, Mr. Augustus T. Perkins transmitted to the Massachusetts Historical Society, the result of his investigations, and it is evident that he obtained much of his information from French. He says: "Extended researches have failed to throw much light on the question" (Blackburn's career), but—

"Mr. H. W. French, who has devoted much time to this inquiry, thinks there is reason to believe that he came from Connecticut; *and he has discovered that there was a travelling artist of the name of Blackburn a generation before him, who may have been his father.* There is no very good proof of this but it seems well to mention the circumstance, so that it may be remembered and perhaps a clew to his real ancestry be thus obtained."<sup>9</sup>

To sum up—French fell into error in stating that Blackburn signed his name "J. B.," and discovered an earlier Connecticut artist by the name of "Christopher B. Blackburn." Perkins guardedly repeats part of this for the mere purpose of preserving a clew.

Charles Henry Hart, usually the most accurate of critics, writing in 1898, copies so much of the error as to refer to "J. B. Blackburn" but rightly rejects all the other conjectures by recording that Blackburn is one "of whom nothing is known."<sup>10</sup>

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<sup>9</sup> Proceedings of the Massachusetts Historical Society, 1878, p. 385.

<sup>10</sup> "A Century and a Half of American Art." American Art Annual, 1898, p. 12.

Isham, writing in 1906, adopts the "Jonathan B." theory and misquotes his authority, Perkins. He says:

"Of one man we know something more. Jonathan B. Blackburn came to Boston about 1750 and remained some fifteen years. Mr. Perkins has been unable to trace his early life, but says that 'there was a travelling artist of the *same name* about a generation before him, and he may have been his son, but there is no proof of it.'"<sup>11</sup>

Mr. Perkins said no such thing and the "something more" which Isham would have us accept as fact, can be disposed of as follows: There is no proof that Blackburn was any where—much less in Boston—previous to 1754, the earliest date yet found on a portrait, and the latest date, 1761, limits his known activity to eight, not to fifteen years. What Mr. Perkins did say was to quote French as saying that in the earlier generation "there was a traveling artist of the name of Blackburn": and French states that his name was Christopher B. not an artist "of the same name" to wit: Jonathan B., as Mr. Isham would have us infer.

It was relying on this wild speculation which no doubt led to the naming of Blackburn as "Jonathan B." in the catalogue of the exhibition of Colonial portraits held at the Metropolitan Museum in 1909, in connection with the Hudson-Fulton Celebration. This catalogue devoted four lines to Blackburn and the only statement therein, based on known fact, would appear to be that Blackburn was a "portrait painter." It listed four portraits as by "Jonathan B." one of which,—that of Mary Fanueil—it states is signed "J. Blackburn, Pinxt, 1735." As 1735 would be nineteen years earlier than any other known portrait signed and dated by Blackburn, it is evidently a misprint.<sup>11A</sup> This was followed by a catalogue of an exhibition of Colonial portraits held at the Metropolitan Museum in 1911, which is more pretentious, but no more accurate, in the information it seeks to impart. It prints part of the quotation from French, al-

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<sup>11</sup> "The History of American Painting," Samuel Isham, 1906, and repeated in 1916 Edition, p. 18.

<sup>11A</sup> See note at end of article.

ready cited, possibly as the authority for the addition of the "B" to Blackburn's name; a reference is made to the researches of Mr. Perkins; and, in the Bibliography, most of the writers herein quoted are named, but the mere reading of these should satisfy the least carping of critics that there is not even a hazy foundation for "Jonathan." This catalogue, while it lists five portraits as by "Jonathan B.," describes four of them as signed "I. Blackburn" which might perhaps have suggested to ordinary minds that whatever our artist's name might have been it could not have been "Jonathan B." unless he practiced an ingenious deception every time he signed his name.

There are, at the time of this writing, on exhibition at the Metropolitan Museum, three exceedingly interesting portraits by Blackburn, all with a large name plate, "Jonathan B. Blackburn," and the irritating part is that two of them carry on the canvas the refutation of this nomenclature by being signed in the usual place, "I. Blackburn."

To sum up again, Perkins refers to "Jonathan B." but gives no authority but French. French only names him "J. B." on a misconception of how Blackburn signed his name. Isham asserts we know something about "Jonathan B." and gives Perkins as authority, for what Perkins had only guardedly quoted in order to preserve a clew and the Metropolitan Museum adopts the errors of *à* without the saving grace of expressing a doubt. Of course, Blackburn's name may have been Jonathan, but it may have been just as well James or John or Joseph or Isaac or Jotham or Icabod, or any other name beginning with "I" or "J," and until happy chance discovers to us what it really was, is it not better to name him what he signed himself and let him be known for the present, simply as I. Blackburn?

We start, then, with the knowledge that Blackburn painted in New England for eight years, 1754-1761, signed and dated many of his portraits and that is all.

An examination of many of his portraits by the writer



tends to show that there is little variation of style and no advancement in his art which can be measured. Mr. Park's conclusion, then, that Blackburn arrived here "with a finished style" and with "a training which could not have been obtained in the colonies at that time" is not only borne out by the data now at hand, but would make Tuckerman's suggestion that he was a visiting artist reasonable.

No note of a British painter by the name of Blackburn can be found in Walpole's *Anecdotes* and so the guess that he was an English artist who "may have left his native land under a cloud and with an assumed name,"<sup>12</sup> is as good as any other and adds to his interest. It seems clear that no artist then painting in New England could have taught or influenced Blackburn. Smibert, Badger, Emmons, and Greenwood were his inferiors and our knowledge of Feke is too limited to allow us to speculate. Walpole points out very clearly that, previous to the reign of the first George, portrait painting in England was almost exclusively in the hands of foreigners and it was early in the eighteenth century before a British school developed. It has been the aim of Mr. John Lane to form a collection of portraits dating from this early school, many of which are excellent but largely neglected because the school developed so rapidly and reached its zenith in the art of Hogarth, Reynolds, Romney and Gainsborough, that the work of the lesser lights was submerged.

In examining the notes on Mr. Lane's collection, by Mr. C. H. Collins Baker, it is not hard to find the men who might have influenced Blackburn. So far as the reproductions will show, Blackburn's work is very like that of Thomas Lawrenson who worked 1730 to 1786. His work, Mr. Baker points out:

"Marks a sort of transitional phase between Dahl's tradition of 1730-40 and the newer style of mature Hudson, Highmore and Allen Ramsey."

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<sup>12</sup> Note on the portrait of Theodore Atkinson, *supra*.

He speaks of the color of Lawrenson's portraits as pallid in the lights and steely in the tones, a criticism which might apply to both Feke and Blackburn.

Mr. Park considers that Blackburn's men are superior to his portraits of women and while this may be so, those of the women have at least the attraction of charm. It may be that Blackburn painted the head alone from the sitter, and finished the costume from his studio accessories. Indeed, the dress of Lettice Mitchell might be a typical costume of 1750 as described by Alice Morse Earl as follows:<sup>13</sup>

"The modest low neck has a ruffle of white either of close lace or of mull or lawn, which is full'd scantily into a little tucker or ruffle at the middle of the bosom. The sleeves vary, often opening over a loose, plain under sleeve of white. Often a rich *ouche* or ornament, a pendant pearl perhaps, catches the slash of the sleeve. With it were worn elbow ruffles."

Blackburn's women all have the stock in trade pearl ornaments, and at least one portrait in the Metropolitan (Mary Sylvester Deering) with its flowing gown, the idealized shepherd's crook and the cotton-batting lamb, would indicate the persistence of Lely's influence as modified by the rigors of a Puritan climate. The men show the school arrangement of hands and many either carry or have cocked hats under the left arm. In the portraits of women, the faces are turned full to the light, the hair, which is simple in arrangement, is pulled directly off the face (the roll had not yet come in) so that it gives the appearance of being attached to a mask. The faces of both men and women are practically without shadow and one method (if any were needed) to tell a Blackburn from a Copley would be Blackburn's lack of the use of shadows to model the features. Another fairly conclusive test would be the hands. The Dutch painters of the seventeenth century alone seem to have solved successfully the painting of hands, one of the most difficult of the artist's problems. The next generation

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<sup>13</sup> "Two Centuries of Costume in America." Vol. II, pp. 462-3.

dodged the difficulty by painting from a model the same hands on all sitters. The English painters of the eighteenth century followed this subterfuge and, in addition, adopted certain stock positions which, more or less modified, they used in each portrait.

Copley alone, of Colonial painters, seems to have learned from some source the secret of painting hands and to have really copied the hands of his sitters. The hands in his portraits of Mrs. Michael Gill and Epes Sargent can be compared, without much discredit, to the hands gnarled by rheumatism in some of the great portraits of women by Hals. Note also the fore-shortening of the hands in the portrait of Mrs. Adam Babcock.

It seems a fair conclusion that all Copley's portraits in the last ten or twelve years of his American period will show real hands, and a portrait attributed to him with hands in one of the school positions as used by Smibert or Badger, and to a less extent by Feke and Blackburn, may well suggest the suspicion that it is by another.

The portrait of Lettice Mitchell is interesting for a number of reasons. It gives you at once the impression of a colonial dame, highbred and charming, and while the canvas has suffered much through ignorance and neglect, it is still a good example of an aristocrat of former days.

No signature of Blackburn has been found upon this portrait, but when some of the old varnish shall have been removed, Blackburn's signature may yet be discovered, although it is not necessary as his touch is written all over the canvas. Stiff and formal as it is, following rigidly the precepts of his school, Blackburn has preserved for us the character of this lady, whose personal history adds such quaint interest to it.

We have no knowledge that Blackburn visited Portsmouth, other than may be surmised from the fact that to date, of the sixty-five portraits identified as by Blackburn, sixteen are of Portsmouth people. Of course, they may have

all taken the fifty-mile journey by coach to Boston (if Blackburn indeed resided there) to have their portraits painted, but the more reasonable inference is that Blackburn followed the custom of the time and when the crop of sitters grew scarce in Boston, he journeyed to the next city of importance in New England, which was Portsmouth.

Portsmouth in that day had become prosperous through its trade with the West Indies and was challenging Boston and New York in commercial importance. Its people were rich; they built fine houses of goodly proportions in the Georgian style of architecture, with beautiful staircases curving from wainscoted halls and fine square rooms filled with English mahogany furniture in the Chippendale style, and so it is not unnatural that thus bred and following the customs of the mother country they should wish their portraits done by the artist of the day to decorate fittingly the paneled walls.

Portsmouth is happy in having had as a biographer Charles W. Brewster, who has preserved its traditions of colonial days,<sup>14</sup> and it was from this source that Thomas Bailey Aldrich, himself a native and life-long lover of Portsmouth and its past, drew much of the material for his little sketch, "An Old Town by the Sea," from whose pages we glean the story of Lettice Mitchell. Let him then tell it in his own words:

"Some time in the year 1758, there dawned upon Portsmouth a personage bearing the ponderous title of King's Attorney, and carrying much gold lace about him. This gilded gentleman was Mr. Wyseman Clagett, of Bristol, England, where his father dwelt on the manor of Broad Oaks, in a mansion with twelve chimneys, and kept a coach and eight or ten servants. Up to the moment of his advent in the colonies, Mr. Wyseman Clagett had evidently not been able to keep anything but himself. His wealth consisted of his personal decorations, the golden frogs on his lapels, and the tinsel at his throat; other charms he had none. Yet with these he con-

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<sup>14</sup> "Rambles About Portsmouth," Charles W. Brewster, First and Second Series. 1859-1869.

trived to dazzle the eyes of Lettice Mitchel, one of the young beauties of the province, and to cause her to forget that she had plighted troth with a Mr. Warner, then in Europe, and destined to return home with a disturbed heart. Mr. Clagett was a man of violent temper and ingenious vindictiveness, and proved more than a sufficient punishment for Lettice's infidelity. The trifling fact that Warner was dead—he died shortly after his return—did not interfere with the course of Mr. Clagett's jealousy; he was haunted by the suspicion that Lettice regretted her first love, having left nothing undone to make her do so. 'This is to pay Warner's debts,' remarked Mr. Clagett, as he twitched off the table-cloth and wrecked the tea-things." . . .

This eminent legal light was extinguished in 1784, and the wick laid away in the little churchyard at Litchfield, New Hampshire. It is a satisfaction, even after such a lapse of time, to know that Lettice survived the King's Attorney sufficiently long to be very happy with somebody else."<sup>15</sup>

Poor Lettice, she is not an heroic figure. She was not of the stuff to be the mother of heroes and yet she certainly paid the price. We rejoice to know that in 1790 she became the wife of Simon McQuesten (1739-1816), of Litchfield, N. H., with whom she lived in happiness for many years until at last she died at Bedford, N. H., April 2, 1827, probably the last survivor of Blackburn's sitters. This portrait descended through the family to John H. Underwood, Esq., of Marblehead, Mass., its last owner.<sup>16</sup>

We append hereto a list of the portraits painted of Portsmouth people by Blackburn, so far as the same have now been identified.<sup>17</sup> From this list, kindly furnished by Mr. Park, it is fair to assume that this portrait was painted between 1759 and 1761, which would seem to be the limits of his Portsmouth pilgrimage.

While Blackburn may not be yet claimed as a native American painter, still, as all that is known of his life was passed here, his name and work should be included in every collection of early American paintings.

JOHN HILL MORGAN.



<sup>15</sup> "An Old Town by the Sea," by Thomas Bailey Aldrich, pp. 94, 95, 97.

<sup>16</sup> Lettice Mitchell, daughter of Dr. Mitchell, was born in Portsmouth, N. H. in 1742. She married Wyseman Clagett, August 14th, 1759. The Warner mentioned by Mr. Aldrich as being her first love was also painted by Blackburn and his portrait still hangs in the family homestead in Portsmouth. The portrait of Lettice Mitchell is on canvas, 41½ in. x 34 in.

<sup>17</sup> Theodore Atkinson. 1760; (dated).

Mrs. Theodore Atkinson. 1760; (dated).

Theodore Atkinson, Jr. 1760; ?

Lettice Mitchell c. 1758-1760.

Thomas Wentworth. 1759; (dated).

Jonathan Warner. 1761; (dated).

Mrs. Jonathan Warner. 1761; ?

Mrs. George Jaffrey. 1761; ?

Miss Polly Warner. 1761; (dated).

Samuel Warner. 1761; ?

Nathaniel Warner. 1761; ?

John Wentworth, Lt. Gov. 1760; (dated).

Gov. Benning Wentworth. 1760; (dated).

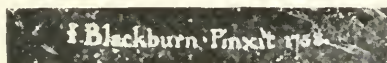
John Wentworth. 1759; (dated).

Samuel Cutts. 1761; (dated).

Mrs. Samuel Cutts. 1761; (dated).

<sup>11A</sup> Since this article was set up in type Mr. Park has confirmed the writer's suspicion that the date on the portrait of Mary Faneuil was a misprint by stating that examination shows the date to be 1755.

<sup>SA</sup> Blackburn's signature on the portrait of Lord Jeffrey Amherst.



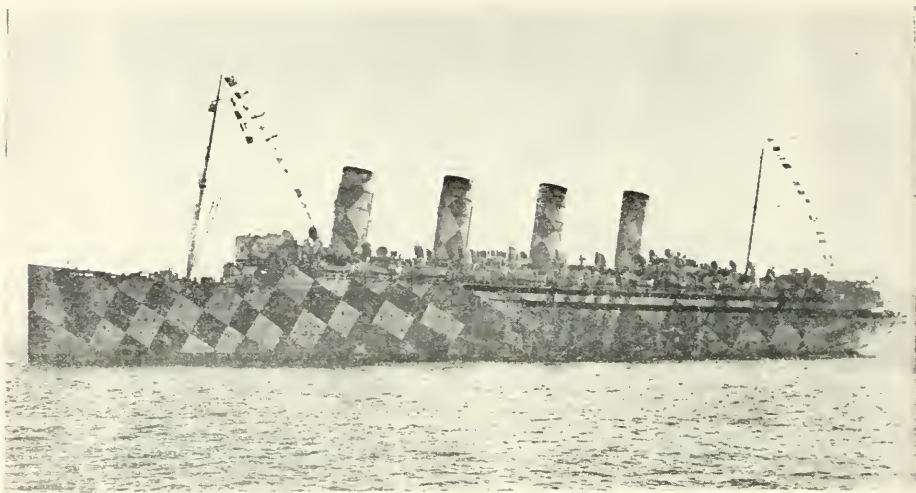


Low visibility in pelagic animals. Whalebirds photographed by the writer off the coast of South Georgia, 54° south latitude. Several large black petrels, and one or more albatrosses, show up distinctly, but the hundreds of gray-blue Prions are difficult to distinguish from the background, notwithstanding the fact that many of them were within a few yards of the camera.

## Marine Camouflage

WHEN Julius Caesar sent his scout patrol boats (*speculatoria navigia*) along the coast of Britain, they were painted green and their crews wore clothing of the same color. This prophetic incident, referred to in the fourth book of the Gallic Wars, is, so far as I have been able to determine, the first record in history of marine camouflage. Changes in the color or painted patterns of ships, or sudden alterations of the superstructure and conspicuous parts of the hull for purposes of subterfuge have been familiar in many wars since medieval times, but the Roman emperor seems to have had definitely in mind one of the two main objects of modern ship camouflage—namely, low visibility—an object apparently not sought again for naval vessels until the period of the Spanish-American War.

Ship camouflage, as we know it to-day, is a more or less direct outgrowth of military or land camouflage, and the latter is in turn derived from a consideration of the concealing coloration of wild animals in their native environment. Exhaustive researches and voluminous speculations in the realm of this intricate and provocative subject were begun toward the close of the last century by various investigators, among whom the American artists and naturalists, Abbott and Gerald Thayer, father and son, although some of their tenets are still disputed, deserve first place because of their discovery of natural laws, their graphic demonstrations, and their influence. Abbott Thayer was, I believe, the first to point out the low visibility of white under a variety of conditions, especially in combination with colors, and it is noteworthy that the chief ground-colors and blend-resultants used upon successfully camouflaged vessels during the present war have had a high



The transport *Mauretania*, bearing a checkerboard "dazzle" pattern which has advantages also from the point of view of low visibility. Under favorable light conditions such a design serves well to blur outlines.

saturation, *i. e.*, percentage of white. Several years ago Thayer advanced the paradoxical idea that white by itself is of lower visibility than black or hues of low saturation when seen against the sky on a dark night. This received tragic confirmation when the *Titanic* sank, for the tall iceberg, which appeared gleaming white and snow-topped on the morning after the catastrophe, had escaped even the trained eyes of the lookout in the darkness.<sup>1</sup> Early in 1914, before the outbreak of hostilities in Europe, when war vessels painted experimentally with a pattern of alternating white and black polygons, similar to the present design on the transport *Mauretania*, were found to have an advantage, as regards visibility, over ships painted in monochrome. Mr. Abbott Thayer remarked to me that his basic discoveries had received the highest possible approbation. The work of the Thayers gave rise in the United States to a mass of con-

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<sup>1</sup> The writer's attention has recently been called to a Civil War story entitled "Uncle Bluejacket's Duck Boat," published in 1870. This describes a reconnaissance from a United States blockading ship up a Southern river by night, and states that for purposes of concealment the scout boat and its oars were painted white and that the clothing of the crew was of the same color.



troversial scientific literature, to which the late Colonel Theodore Roosevelt, among others, contributed at least one paper of 113 pages; but credit for originally perceiving the applicability of obliterative coloration to the science of modern warfare belongs to European students, particularly to certain French and German strategists whose names I do not know.

Compared with the inherent difficulties of concealment on the open sea, the problems of land camouflage seem child's play. The military camoufleur, who in the United States Army belongs to a section of the Engineer Corps, deals with objects or situations in a heterogeneous environment where visibility is relatively low in the first place. A terrain broken by paths and rocks, hillocks and hollows, shell craters, buildings, vegetation, innumerable other topographic features, and, not least important, shadows, is well adapted to the exercise of his cunning; his craft is applied chiefly to objects that are at least temporarily stationary; he has at his command all the resources of the plastic and graphic arts and of structural accessories. More significant still is the fact that suggestive illustrations teem in the terrestrial surroundings; the mottled moth on the tree trunk, the brown partridge squatting invisibly among dead leaves, the sand-colored lizard on the desert floor, are his models. Hues of inherent low visibility, counter shading, obliterative patterns, blurred outlines, disruptive contrasts, actual imitation of the surroundings—all these he draws directly from nature. The olive-drab of the Army uniform is itself a color that abounds in nature, but its visibility is lowest under tropical sunlight and in open country. The darker, less yellow shade worn by the Marines is better adapted to the latitude and atmospheric conditions of western Europe, and is, in fact, surpassed in approach to perfection only by the "feldgrau" of the enemy.

Turning now from the conditions of land camouflage to our specific subject, it is almost needless to refer to the contrast presented by the flat, illimitable expanse of the





A whalebird (*Prion*) of the subantarctic Atlantic, a living example of low visibility over an ocean similar in meteorological features to that of the northern war zone. In the saturation, wave-length, and reflecting power of its dominant hue, the whalebird substantially agrees with "omega-gray," the color especially devised for low visibility in high latitudes.

ocean, across which the object to be rendered inconspicuous must travel at a rapid rate, and without the advantage of any protective ruse save what it can carry with it. Not only is there no cover, and no background possessing concealing features comparable with those of the land, but moreover, the camoufleur finds little aid in the field of natural history, for expressions of effective camouflage in animals that live on or above the surface of the sea are exceedingly rare. One such example was, however, pointed out by the writer early in the course of the war, namely the small, subantarctic petrels or whalebirds of the genus *Prion*. These petrels are perhaps more gregarious than any other seabirds, and the outstanding characteristic of their enormous flocks is the extraordinarily low visibility of the individual birds. The color of *Prion* is a peculiarly beautiful blue-gray, not far different in tone from the "horizon blue" of the poilu's uniform, and likewise rather close to one or more of the grays which have been found by actual optical experiment to have the lowest general visibility under varying marine atmos-

pheric conditions.<sup>1</sup> It is worth mentioning that recent British experiments in camouflaging airplanes have resulted in favor of a pattern, which may not yet be described, but which is composed of colors almost identical with those revealed by an analysis of the blue-gray of *Prion*. The obliteration of the whalebird in its deep-sea environment is, of course, not due entirely to its prevailing color, but also to countershading and the presence of a slight pattern of both light and dark bands.

As regards concealing coloration within the water itself, we find innumerable instances, not only among oceanic invertebrates but among fishes as well. My friend Mr. John T. Nichols, of the American Museum of Natural History, has called attention to the fact that many pelagic, free-swimming fishes (mackerel, dolphins, flying-fishes), with their greenish or bluish backs, silvery sides, and white

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<sup>1</sup>The color characteristics of the upper surface of *Prion*, as determined in a U. S. naval laboratory, are as follows: wave length of dominant hue, 485 millimicrons; saturation (per cent. white) 85; reflecting power, 30 per cent.; texture, mat; reflection, diffuse. The characteristics of "Omega-gray," the hue invented for low visibility in the northern war zone, are remarkably like those of the bird, viz., wave length, 486 millimicrons; saturation, 90; reflecting power, 45 per cent.



An American submarine camouflaged by Mr. W. A. Mackay in 1913, before the beginning of the European War. Green and blue stripes are separated by white stripes along the whole freeboard.



*Courtesy of Sea Power*

A submarine chaser in American low visibility camouflage. Most of our larger fighting craft were painted only in a concealing monochrome, though many of the destroyers were given a brilliant "dazzle."

bellies forming a perfect scheme of countershading, are hardly less obliteratively colored than such notorious, bottom-living fishes as the flounders. Mr. H. B. Tschudy, an artist and my colleague in the Brooklyn Museum, has collaborated with naval camoufleurs in a series of tests on a miniature scale in which painted models of submarines were submerged in seawater of varying color and clarity, but uniformly illuminated from the sky, in the tanks of the New York Aquarium. His conclusions from these tests were that a submersible craft, white beneath, bearing a mackerel-like pattern upon its upper surface, and countershaded by skillful blending on the flanks, might attain, when well below the surface, a close approach to invisibility to an aerial scout.

But these allusions are not wholly relevant, for practical marine camouflage in this war resolved itself into one clear-cut, definite issue—protection of troop-ships and cargo carriers against submarines. Owing to the position of a periscope, in most instances within a few feet or even inches of sea-level, a further limitation was fixed in that a vessel

endangered by a submarine was observed not against a background of water, or even, as a rule, against a combination of water and sky, but rather as looming wholly above the horizon and against the pitiless sky, unless, indeed, it were at such long range that a *foreground* of water hid a portion of its hull. From the point of view of the camoufleur, the problem could not have been more clear and unified, or more difficult of solution.

The reason that camouflaged ships began so suddenly to dot the seas and fill our ports, to the wonder of wide-eyed landsmen, is that on October 1, 1917, the Bureau of War Risk Insurance, recognizing the probable efficacy of protective painting, imposed a penalty of one-half of one per cent. increase in premium upon all uncamouflaged merchant



*Courtesy of Sea Power*

The Minnesota is here camouflaged with an American low-visibility pattern, the intention being that the red, green, and violet patches will blend at a distance and produce a neutral tone.



*New York Times*

The transport *Tuscania*, photographed on the day before she was sent to the bottom by a German torpedo. This represents the British "dazzle" in its formative stage. The scheme has little or no practical effect in reducing visibility, even when the vessel is viewed at long range. The deceptive tricks, moreover, are far less misleading than others devised during later periods of the war.

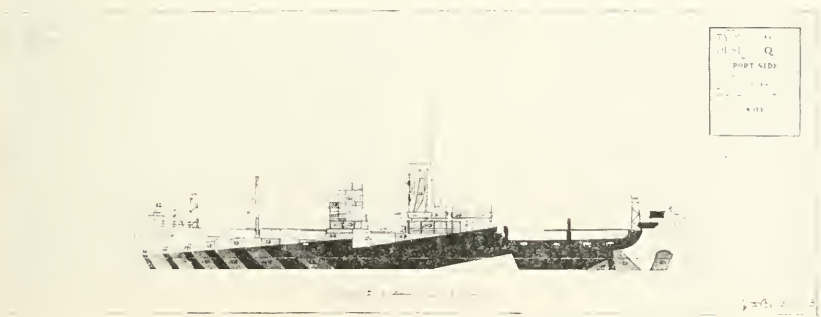
steamers in transatlantic service. In the same ruling, the Bureau limited the patterns for ships to a choice of one of the five "systems," devised by the same number of American students of the subject, which had up to that time received the approval of the Shipping Board.

The first attempts at camouflage in the United States were aimed exclusively at low visibility, but a second objective commonly known as the "dazzle," soon came into prominence. Of the modification of superstructure, shortening of funnels, elimination of all but one mast, the use of painted screens such as were tried out on the ill-fated *Valeria*, the reduction of smoke issuing from the stacks, and the employment of dense, concealing smoke-clouds in emergencies, I shall speak only in passing. The unique feature of low-visibility camouflage consisted in painting vessels in such a manner that they would be least conspicuous at moderate ranges, and altogether lost to vision at the shortest possible distance from an observer. Simple physical experiments determined that certain gray tones, differing slightly accord-

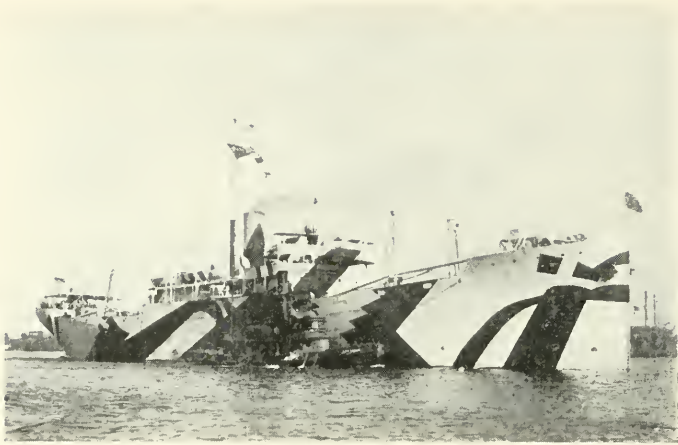


ing to whether they were to be used in the generally overcast regions of the northern war zone or in the brighter, blue-sky-and-water latitudes of the southern or Mediterranean route, were best adapted for "painting ships off the ocean." It was also recognized that monochromes are seldom or never as inconspicuous as surfaces upon which the component hues of any desired mixture are applied separately in contiguous patches or bands, the resultant gray of lowest visibility being produced by the blending due to distance.

A ship standing above the horizon cuts off a silhouette of the light of the sky, and the camoufleur's problem is to paint it in such a way that it will transmit to an observer light equivalent to that which its opaque structure is interrupting. This involves the painting out of structural shadows with lighter colors so that their reflection power will be raised to that of the more exposed surfaces. In practice, the eternal difficulty is that no combination of colors is equally well adapted to the changing light of sea and sky at different hours of the day and in different weathers and seasons. Here again, however, the separate application of component colors, one or more of which may harmonize with the background, gives a better result than a mixture of pigments. In the words of Mr. William A.



"Type 9, Design Q, Port Side." An example of an approved design for an American freighter of 8800 tons transmitted by the Navy Department to the Shipping Board.

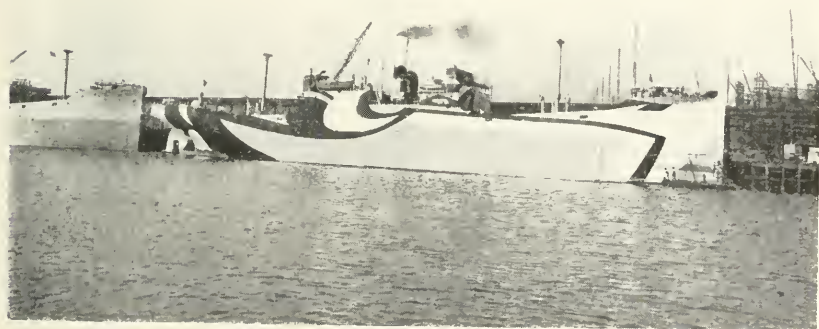
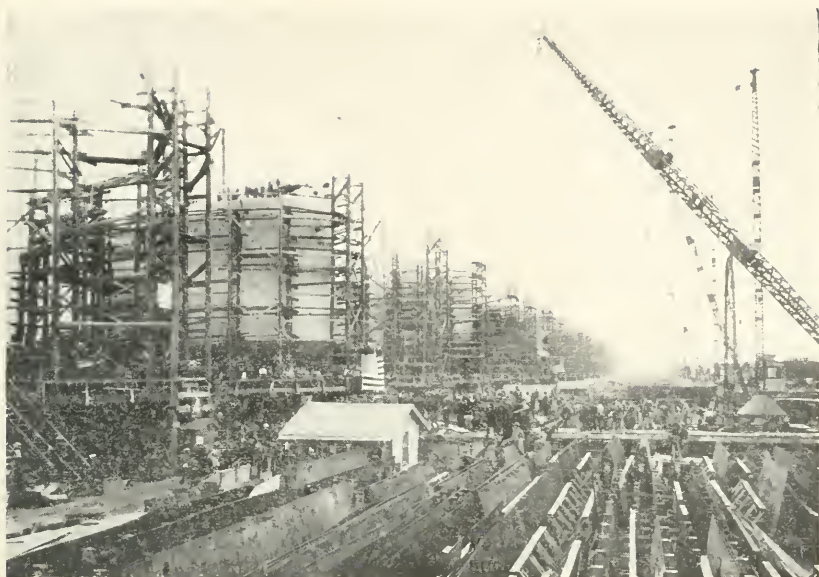


*Courtesy of Sea Power*

The *Muscatine*, camouflaged in March, 1918, with the first British "dazzle" brought to the United States by Commander Wilkinson. The hues are black, white, light gray, light blue, and dark blue. Of 1300 American vessels camouflaged according to the Navy systems since the *Muscatine* was painted, only 11 have been lost.

Mackay, Camoufleur of the Second Naval District, pioneer and most successful exponent of the art in America, the Joseph's coat of a ship painted with correct proportions of red, green, and violet "will respond to light changes as no flat tone will. Battleship gray is made from pigments which have no color, black and white; the gray is made on the boat and carried to the eye in mixed paint. As it cannot change its color it will never quite fit its surroundings. The advantage of putting on separate sections of red, green and violet is that, if the source of illuminations becomes warm, the red will count and the gray will be a warm gray. If the light becomes cool the red will go down and the green and violet will come up."

The so-called "dazzle" systems of camouflage, which have been used both in place of low-visibility painting and in combination with it, aim to make a vessel "unhittable" rather than invisible. The early British "dazzle" scheme was based frankly upon the assumption that "invisibility at



"The bridge to France." The upper photograph shows the building of emergency cargo vessels at an Atlantic port.

Below, the camoufleurs of the Shipping Board are applying a design to a newly launched steamer.



The third picture shows the same vessel being towed away for her equipment, and a long line of her successors in the background.

Finally, laden down to her Plimsoll marks, protected by her "dazzle" and by guns at bow and stern, she steams forth in defiance of the U-boats.

sea being unattainable, some protection may be offered by painting the ships in such a way as to confuse the enemy and by causing some doubt as to course, speed and distance, thus delay the discharge of the torpedo." Mackay, however, attempted several years ago to produce a "low-visibility dazzle" which would combine the advantages of both systems, and the more recent British applications, especially those involving the use of more or less upright, broken, dark and light bands (*e. g.* the designs of the *Lapland*, the *Walmere Castle*, and especially the American transport *Leviathan*), have tended toward a return to this principle. The chief criticism to be made of the pure "dazzle" theory is that the color patches are so huge and contrasting that they blend only at a distance at which invisibility, or extremely low visibility might otherwise be attained. A United States naval vessel used for purposes of experiment was rendered invisible, under slightly hazy weather conditions, at a range of less than three thousand yards. If it be considered that the periscope of a U-boat in action is commonly projected for only a few seconds at a time, and that the image inevitably loses a considerable proportion of its light through reflection and absorption, the importance of low visibility becomes apparent. Lieut. Loyd A. Jones, of the U. S. Navy, inventor of the visibility-meter, has in fact demonstrated that reducing visibility by two-thirds would render a vessel nine times less liable to attack.

The French, who have been signally successful with their camouflaged steamers, have clung to the earlier principle of long-range defense, although the idea of deception as to size was by no means lost sight of in the application of prevailingly low-toned pigments in juxtaposition with restricted areas of black and white. The French theory, which obviously differs from that of the British, assumed that one of their protectively painted vessels, sighted at a distance of four thousand yards or more, might be so unfavorable an objective as regards visibility, that the submarine





The steamer Aden, an example of the simple French designs; low visibility combined with "shortening up" and a false course effect. The illustration gives an imperfect idea of the colors, because two shades of blue, as well as a large gray patch, have photographed almost indistinguishably from the white areas.



*Courtesy of Sea Power*

A line of camouflaged mine-layers about to begin their "planting."



*Courtesy of Sea Power*

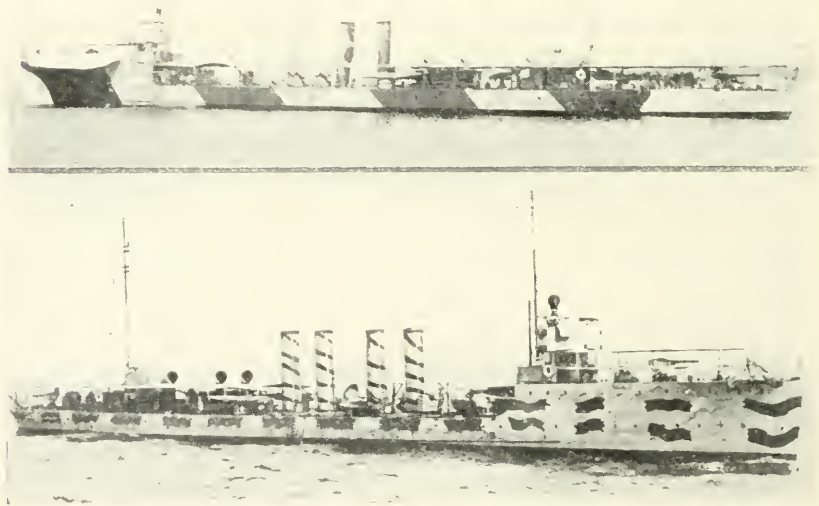
A transport painted with a type of the highly successful "low visibility-dazzle" which reached its culmination in the magnificent camouflage of the *Aquitania* and *Leviathan*. Such bands of paint break the waterline, and practically eliminate horizontal and vertical marks which might fit the telemeter scale of a periscope.

observer would greatly over-estimate her range, and, being furthermore without means of judging her speed and course, would lose hope and make no effort to pursue.

The "dazzle" systems, in the broadest sense, include deception in all possible phases, with the object of causing an enemy observer to form incorrect judgments as to the size, range, speed, and course of a ship. An artificial bow wave, an apparently shortened or reduced hull, distorted perspective, the elimination of all vertical lines and right angles, undoubtedly multiply the difficulties of a U-boat observer. Fearful and wonderful were some of the suggestions for marine camouflage submitted during the early stages of the work, for these included astounding combinations to imitate sunset effects, fluorescent colors, appearances of reversed direction of a ship, complicated arrangements of burnished mirrors to reflect water and sky, and many others. One odd conceit, which was tried out with apparent success was the "painted convoy." Several trans-

ports, among them the *Von Steuben*, a former German liner, made the greater part of one or more return voyages across the Atlantic in charge of a destroyer *painted on her sides*. So realistically was this accomplished that many members of the crews of American scout patrols were completely deceived when such transports first passed them broadside on.

A common type of periscopic range-finder contains a scale of cross-hairs upon which a ship of known length will measure a definite number of units at a certain distance from the instrument. A second type gives double images, which are adjusted one above the other, after which the range of the vessel under observation is computed from the angle of shift. Both methods are alike in that either the length or the height of the target must be assumed. Now, if these



*International Film Service Inc.*

The United States destroyer Trippe, the port side bearing a "dazzle" and a shortening design at bow and stern, the starboard side painted with a double tier of waves. It is not easy to judge from the upper picture in just what direction the craft was heading.



*Courtesy of Sea Power*

The Leviathan, greatest ship afloat and the last word in practical camouflage during the war. This war prize, which has been of tremendous value in ferrying American troops across the sea, has the most efficient "dazzle" thus far applied to any transport. So difficult has it been for accompanying destroyers to judge of her direction that she has been, as one naval officer expressed it, almost a menace to her convoy. On occasions, during her zig-zag coursing on the trans-Atlantic route, she has fooled the protecting destroyers altogether and has very nearly dodged out of sight.

estimates, which offer at best a chance for error, can be made still more unreliable by means of painted designs. the "dazzle" will have served its purpose by increasing the likelihood of misjudging the range of the ship. Likewise by diverse treatment of the port and starboard sides, and especially by applying confusing, asymmetric patterns to bow and stern, it is possible to convey a false impression of a ship's course. An error of twelve degrees in course, two knots in speed, or a few hundred feet in range, may be ample to cause a torpedo to miss its mark, or even to prevent a submarine commander from ever reaching a suitable position for discharging his missile.

I have often been asked seriously whether many of the designs of marine camouflage do not represent the vagaries of vorticists and fantasists rather than the products of applied science. What I have written above may answer this in part, and it should be stated besides that trained physi-

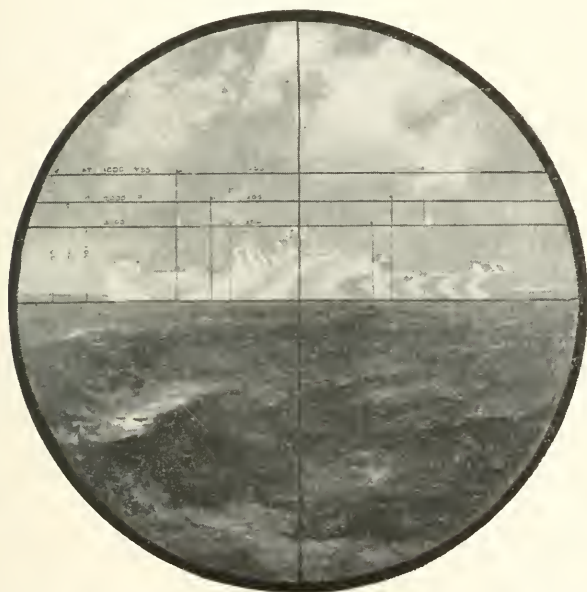
cists and engineers, having at their disposal the best of laboratory equipment, have devoted months of research to the subject. The confidential report of the Submarine Defense Association contains scores of tables, technical diagrams, chromatic and optical formulæ, etc., summarizing the results of efforts to reduce camouflage to an exact science. It is only fair to add, however, that in practice the art of the camoufleur has not passed the flexible and experimental stage, and there is no doubt that many of the details in the earlier painting had no specific theoretical basis, and represented to some extent the whimsies of temperamental designers. These features, which were permitted because "they could do no harm and might do good" should by no means obscure the deadly seriousness and importance of the fundamental work accomplished by specialists of the American Society of Marine Camoufleurs, the Submarine Defense Association, the Shipping Board, and the Navy. Among these workers, Mr. Mackay, Lieutenant Everett L. Warner and his naval colleagues, and Commander Norman Wilkinson, R. N. V. R., who came from England to co-operate with American camoufleurs, have occupied a leading place. It is noteworthy, in this connection, that Columbia University and other educational institutions added courses in camouflage to their war-time curricula.

There can be no question but that marine camouflage achieved a high degree of success. Records tabulated by the British Admiralty, but not yet published, prove that the defensively painted ship has had a better assurance of life than its unprotected counterpart, and a gratifying proportion of the known attempts to torpedo camouflaged ships have resulted in failure. I have had the privilege of excellent opportunities to observe vessels painted in accordance with the various systems, particularly during one continuous period of eight days at sea in the path of the transports from New York. When examined at long and moderate ranges in the environment for which their painting was designed,



the ships often present a strange and baffling guise, quite unlike their sometimes absurd appearance beside the dock. The time is not yet ripe for complete reports, but it is safe to predict that when each combatant nation, including the enemy, has bared its records, they will furnish data for an illuminating and absorbing story of an intricate subject which is here touched upon in only a casual way.

R. C. M.



HYPOTHETICAL VIEW OF A STEAMER AS SEEN ON THE RANGE-FINDER  
OF A PERISCOPE

## The Brooklyn Society of Etchers—Exhibition of 1918-1919

“There are no living beings save those who create. All others are but shadows that float across the earth, strangers to life. All the joys of life are joys of creation; love, genius, action—what are they but flame-bursts of force leaping up from the one brazier? . . . To create, whether it be in the world of flesh or in the world of the spirit, is to go out from the prison of the body, to be caught up into the whirlwind which is life.”

To those who feel with Romain Rolland the supreme importance of the creative energy, there must always be a thrill attached to any tangible manifestation of the workings of that energy. An art exhibition, to such an one, ceases to be a mere succession of pictures, more or less pleasing in subject, more or less able in execution, and becomes a galaxy of sparks, struck off from the mind of the artist in contact with the facts of the world and of humanity. And it is, of course, on the extent to which those sparks quicken and illuminate the mind of the spectator that the value of the exhibition mainly depends.

The showing made this year by the Brooklyn Society of Etchers is not unworthy of the standard they have set themselves, or of the space accorded them by the Museum, which is very nearly ideal for exhibition purposes. There is of course a certain amount of work included that scarcely seems to justify the distinction, but this is forgotten in the gratification one feels for the mere fact that, after the heavy toll levied on art by the war, the Exhibition should have been a possibility at all.

Greatly to the fore in the number of his prints shown is Charles F. W. Mielatz, who is exhibiting as a guest of the Society. Mr. Mielatz is a veteran who has long since mastered the technique of his art in its most diverse forms. Even a casual glance around the present collection will reveal how wide has been his range in both subject and treatment. His earlier works, such as the charming landscape "Morning—Connanicut Island" (129) with its almost Rembrandtesque chiaroscuro, have that painter quality so characteristic of the great masters, who were usually painters as well as etchers. "On the Beach—Scheveningen" (152), in which wind, moisture, the very feel of the beach, with the grey waves creeping in, are admirably rendered; "Fishermen's Houses" (142); "Evening—After Rondel" (147) with its exquisite serenity, the gleam of sunset on the quiet stream, the friendly woods; "Fisherman's Luck" (144) which owes something at least of its effectiveness to its admirable printing by Voight; "Pettaquamscutt River" (145); "The Battery" (107), suggestive, in its rendering of wet pavements, of certain of Buhot's Paris street scenes,—all these possess in varying degrees that suggestive and interpretative charm which is of the essence of art. In his later work, on the other hand, Mr. Mielatz seems to be emphasizing technique in and for itself. "The Bride's Door—St. Thomas'" (105); "Coenties Slip" (123); "Held in Leash" (128), in which every separate star in the flag is painstakingly reproduced; "The Rose Window—St. Thomas'" (106), all betray an overdue insistence on detail with a corresponding lack of atmosphere. Their faultless execution cannot compensate for the absence of the life, the spontaneity, and the poetry that lent charm to the earlier prints.

There could scarcely be a greater contrast in method than one finds in passing on to the five etchings by J. W. Winkler. Mr. Winkler is a young Californian whose name is only just becoming known, but who, if one may venture

to prophesy from these examples of his work, is destined to go far. To a draughtsmanship of unerring sureness and precision, he unites a delicacy of touch and a fine sense of values which give his plates a Whistlerian distinction. The "Ginger Shop" (94) is a little masterpiece. There is not a hesitant line in it, nor is there a line too many. The suggestion of the oranges on the counter, and of the jars and boxes on the shelves, the handling of the sailcloth that is rolled up overhead and of the two figures at one side, have a clarity and an imaginative charm that delight both eye and mind. All five of the plates are wiped clean; they owe nothing to any tricks or graces of printing, and they afford a striking demonstration of technical ability without dryness, the craftsman's perfect control of his tool joined to the artist's spontaneity, freshness of vision and power of seizing and conveying an impression. One cannot but wonder why one of these prints was not included among those receiving Honorable Mention.

This distinction fell to the lot of Miss Anne Goldthwaite's "Portrait of the Rev. Dr. Barry" (23) and to the "Town Square—Turnov, Bohemia" (90) of J. C. Vondrous. Miss Goldthwaite's portrait work is always interesting, and, in this particular example, the spectator is impressed with the conviction that not only is the actual likeness well rendered, but that certain of the subtler traits of ecclesiasticism have been caught by the artist. The Vondrous print shows excellent grouping and direct, free draughtsmanship, but it might be a question with many whether the portrayal of the New York Public Library by the same artist (93) would not have been the better choice for Honorable Mention. Certainly his handling of the crowd in this latter is admirable, and his rendering of the Library itself has both dignity and grace.

The four New York etchings by Joseph Pennell (54, 55, 56, 57) are too well known to call for special mention. Mr. Pennell's qualities—and the defects that spring from his

qualities—are of a kind to make either for enthusiastic admiration or complete indifference on the part of his public. And certainly so far the enthusiasts have been in the majority.

Perhaps the most prominent name among the exhibitors, aside from Pennell's, is that of Childe Hassam, who is represented by four etchings. Of these there is only one, "Old Lace" (25), before which one does not ask oneself why Mr. Hassam should have cared to present such work for exhibition and why the jury should have cared to have it. This one has a certain charm, though of a somewhat puerile sort. The other three are thin and insignificant to a lamentable degree.

The four prints (64, 65, 66, 67) given in the Catalogue under Ernest Roth's name all possess, in varying degrees, his characteristic charm. They might not be reckoned, in ultimate analysis, among his best work—and several of them are, indeed, but trial proofs. The "Rue des Bons Enfants, Rouen," which is not catalogued, is a much more finished production. Here we have an excellent example of Mr. Roth's mastery of texture, and of the intimate charm which goes into the rendering of his subject. He has not only a keen imaginative perceptiveness himself; he has the art of appealing to the imagination of the spectator also. His greatest danger, indeed, would seem to lie in a too great subtlety, a too ethereal delicacy. In the New York subjects this is particularly felt. Their beauty of line and rendering is exquisite, but they are a little intangible—glimpses of some dream city of the soul rather than an expression of the virile forces of the metropolis. However, as has been said, these are but trial proofs; it is quite possible that Mr. Roth intends to carry them further, and meanwhile and always one feels that a debt of gratitude is owing him from a world that craves to be reminded of the continuing existence of grace, beauty, charm.

There are many other delightful things in the Exhibi-



tion over which one would like to linger, such as the delicately poetic prints of Sears Gallagher (16, 17, 18); the swing and rhythm of Troy Kinney's figures (36, 37); the bookplates by Katharine Merrall (47) one of which in particular, the Pipes o'Pan, is like a delicately haunting strain of music or fragment of poetry; the rather Japanese effectiveness and the sly humour of Will Simmon's creatures of the forest (80-83); the admirable characterization of Levy's figures (40-43), which have a depth and mellowness of texture suggestive of the work of some of the old master portrait painters; that picturesque bit "Somewhere in France" (2), into which John Taylor Arms has gotten no small measure of the atmosphere, the rich suggestiveness and harmony, that make up the perennial old-world spell; and the spring-like charm of two at least of the prints of J. C. Young—"Jersey Meadows" (101) and "An April Day" (102). The latter, especially, has caught the very spirit of the month, its shimmer of promise not yet crystallized into fact; its shy, virginal appeal, a feeling of breadth and space. These and others, which would well repay a visit, must be passed over lightly here in order to come to the outstanding figure of the Exhibition, that of Eugene Higgins. To Mr. Higgins has been awarded this year the Helen Foster Barnett Prize for his "Forgotten Trench" (31). His work holds a place by itself. Bare of any of the graces of mere prettiness, it has the compelling power of absolute sincerity and of a passionate sympathy in the human struggle, the human tragedy. He is a realist who does not shrink from the sternest facts that life presents, but his strength never runs into brutality, and in the midst of the most abject misery and squalor he can always seize and convey some hint of the eternal verities. In the "Forgotten Trench," above the tragic figures and the surrounding desolation, the two trees, with their leafless, tortured branches, seem still to be straining forward as though the spirits of the unconquerable dead were, in them, immortally carrying on. It is this insight, at once warmly human and spiritually alive,

combined with a technique which, while simple, has magnificent sweep and power, that should ultimately win a place for Mr. Higgins beside the masters in his art. His handling of masses, whether of figures or of light and shade, is amazing. In "Alone" (30), the sense of solitude, of a vast and indifferent nature surrounding that one small, black figure, is almost overwhelming. It is an epitome of that utter loneliness of the soul at certain moments which is one of the tragedies of human experience, and it is, at the same time, an illustration of the transmuting magic of art by which pain, terror, tragedy can be turned to beauty.

The world is just emerging from a period of widespread anguish and horror. Still dazed, still bleeding from a thousand wounds, but standing on the threshold of a new day, it has never needed beauty more, never needed more the assurance that the creative spark which can fuse the ideal with the real has not been extinguished by the desolating breath of war.

MARY ARMS EDMONDS.

## LE PETIT SATYRE DE PARIS

By Emile Derré

Thanks to the initiative of Messrs. Frederick MacMonnies and Louis Saint Lanne, the New York sculptors, the Brooklyn Museum has received as a gift from Mrs. Philip Lydig, Miss Evelyn B. Longman, Messrs. Daniel C. French, George Grey Barnard, Paulanship, Piccirilli Brothers, Andrew O'Connor, Thomas Hastings, F. M. L. Tonnetti, Rudolph Evans, Charles Keck, William Adams Delano, H. A. MacNeil, A. Stirling Calder, R. Hinton Perry, Chester Beach, A. A. Weinman, Herbert Adams, F. W. Stokes, Louis Saint Lanne and Frederick MacMonnies, a marble sculpture entitled "Le Petit Satyre de Paris," by Emile Derré.

Sneering, mocking, with ivy above his pointed ears, the "Little Satyr" shows strongly the physiognomy of the conventional Ganin de Paris. It is reminiscent of an earlier work of Derré, called "Le Petit Satyre de Montmartre," which was purchased for public exhibition as soon as it was shown at the Salon a few years ago. Beautifully modelled, it proves the mastery of an artist who wields with equal ability the ébauchoir and the chisel; for Derré depends but little on outside help to carry out his designs, but finishes his own work, carving himself the marble. It is significant that this object is mostly the gift of sculptors, all well known in their profession, and it shows their interest in an artist whom they wish to have represented in one of the Museums of the New World.

Born in Paris in 1867, a pupil of the Ecole des Arts Décoratifs, recipient of the gold medal at the Universal Exposition of 1900, Derré is the author of the "Chapiteau des Baisers," now erected in the Luxembourg Gardens, of the "Petite Fontaine des Innocents," and the "Grotte d'Amour," both of which can be seen in public parks of the Montmartre section of Paris. Recently, during the war, he spent two years in New York, and part of that time he worked on a bust of Walt Whitman, whose writings he greatly admires. He is now working on a competition for a triumphal arch which the City of Paris proposes to erect in commemoration of the Great War, and in connection with this last subject he wrote recently to Mr. Saint Lanne of the new movement in French art which promises to make this competition very interesting. He says: ". . . Here in France a new society has been born regarding matters of art. This great association, which has taken the name of 'The Arts of France,' is not merely a society of painters, sculptors and architects, of the type interested in the commercialism and intrigue of the Annual Salons, but is one which embodies a powerful group of artists of all

branches, including musicians, poets, and writers in general, from all over France, whose aim is the renaissance of French art as it existed in preceding centuries. And this association desires to revive stone and wood-carving, cabinet-making, dinandery, ceramics, stained glass, and other trades that modern industrialism has either absorbed or destroyed."

"At the head of this movement is an architect of ability and talent, Mr. Bonnier, President of the Ecole des Beaux Arts, who goes everywhere lecturing and criticizing art education as it is carried out today. And he is right, for the artisan who makes a fine piece of furniture, or a beautiful decoration for an interior, does more for the embellishment and the reputation of his country than the sculptor of indifferent ability, aiming at Fine Art, and crowding the annual Salons with hopeless 'Ledas,' and aimless 'Gladiators' without beauty."

"For those master-pieces of the past which are shown to-day in museums, decorated originally some building or some interior, and consequently had a *raison d'être*. They were the creation of men who were first wonderful artisans carving themselves the wood or the marble, and their works were not, as is the case today, the production of workmen of doubtful skillfulness, with aims more mercenary than artistic."

"The aim of this Society is to encourage the creative artist, the innovator, and not the one whose ability is limited to copying more or less closely the works of others. And with that spirit in mind the City of Paris has opened a competition for a projected triumphal arch commemorating the Great War, in which we shall see the productions of artists of creative ability willing to abandon the old formulas of columns, entablatures and mouldings."

"The Greeks had created these orders because they fitted harmoniously in their land. They did not copy the Egyptians or the Assyrians, although they too produced masterpieces. Gothic art is admirable and quite en rapport with the creed and ideal of its time, and not with that of the Greek or Roman periods."

"The twentieth century also has a soul, a spirit of its own. Let the artist of to-day realize the soul of to-day, and the individual artist not only evolve his works himself but complete them too, even if it is only on a small scale, in a useful, intelligent and sensible manner. Let him create but never copy."

Such is the spirit of France to-day, such the spirit of this association of artists among whom Derré takes a worthy place, representing the aim of a nation sorely tried, but willing to start anew towards worthy ideals of truth and beauty.

A. E. R.

## MUSEUM NOTES

The Department of Fine Arts has received the following gifts during October, November and December, 1918: From Mr. Nestor Sanborn, a landscape with figures, by Robert L. Newman. From Mr. Ferdinand Gottschalk, an oil painting, *The Bathing Sea at Dieppe*, by Walter Sickert and a watercolor, *Twilight*, by Elisa Schindler. From Dr. J. B. de Beer, a doll's straw hat in a toy band-box, dating 1830, American; presented in memory of Frances Anclia Fithian Hancks de Beer. From Mr. A. Augustus Healy, a bronze plaque commemorating the unveiling of the memorial to Lafayette in Brooklyn in 1917. Mr. J. E. Rolker, eleven pieces of European early nineteenth century table glass.

The following works of art have been purchased: A portrait of G. P. A. Healy, by the artist (Benson Fund). A William Claggett tall clock, American, second quarter of the eighteenth century, (Robert B. Woodward Memorial Fund).

The following loan has been received: From the estate of Richard A. Canfield, the portrait of Richard A. Canfield, by James McNeill Whistler.

On November 9th the Curator of Fine Arts lectured at the Metropolitan Museum of Art on "Architectural Refinements in the Italian Romanesque." This lecture was followed by another on the 16th, on "Medieval Italian Sculpture."

A circuit tour of the Brooklyn Museum exhibition of enlarged cathedral photographs from the war zone has been planned, beginning with the Art Museum, Detroit, for the month of January. The exhibition will be shown in February at the University of Michigan, Ann Arbor, and in March at the Museum of Art in Cincinnati, with other institutions to follow. Among various appreciative reviews of this exhibition, as originally seen in Brooklyn, the following may be mentioned: "Journal of the American Institute of Architects" for December, 1918, "Crooked Architecture and Photography," by Ben J. Lubshez; "American Architect," July 31, "The Brooklyn Museum Exhibition of French Cathedral Photographs," and Jan. 8, 1919, "Prof. Goodyear's Research," by William H. Crocker (associate editor); "Stone," October, 1918, "Stonework in the French Cathedrals," by Frank W. Hoyt (editor); "Art World and Arts and Decoration," December, 1918, "The Cathedral of Rheims: Let the World Restore It," by the editor, F. W. Ruckstull; "The Irish Builder," November 2, 1918, "Historic Buildings in the War Zone," by R. M. Butler (editor); New York Times, August 11 and September 29, 1918, by Miss E. L. Cary; New York Evening Post, July 16, and September 30, 1918, by Miss Louise Nicholl; New York Sunday World, July 14, 1918, by F. W. Eddy (editorial staff); New York Sunday Herald, July 14, 1918, by Gustav Kobbe (art editor); Christian Science Monitor, July 29 and September 30, 1918, by Henry Tyrrell (editorial staff, New York Sunday World); New York Sunday Sun, November 10, 1918, by Henry McBride (art editor). Other favorable notices appeared in the Brooklyn Eagle, July 14; Brooklyn Times, July 14; Brooklyn Standard Union, July 14 and September 30; Brooklyn Citizen, July 14 and September 29; Brooklyn Life, July 20 and October 5; New York Herald, September 29; New York American, July 14; New York Evening World,



August 13; New York Evening Sun, October 11; New York Evening Globe; American Art News, October 12; Boston Evening Transcript, July 17 and September 10; Indianapolis Star, July 21; Philadelphia Enquirer, September 15; Providence Journal, October 13, and the Bulletin of the Brooklyn Institute of Arts and Sciences, November 18.

The article on "Modern Church Architecture and Medieval Refinements" in the Museum Quarterly for October, 1918, included an account of the church at Bryn Athyn near Philadelphia, which has been supplemented and revised in one particular by information which has been kindly given by Mr. Raymond Pitcairn, of Bryn Athyn, who is now in charge of the church, as mentioned in that article. The money with which the church has been built was supplied by Mr. Pitcairn's father, John Pitcairn, who died in 1916. The drawings for the church, as originally designed, were made by Messrs. Cram and Ferguson. The construction has been superintended and directed by Mr. Raymond Pitcairn.

The collection of Oriental costumes and fabrics in the Museum was started in 1909 when the Curator went to the East with this particular purpose in mind, proceeding with the idea of making the costume the central feature of the oriental exhibits. He considered not only its intimate, human quality, as well as its picturesque splendor, but the certainty that it would prove stimulating and useful to American artists and designers whose needs, at that time, were neither understood nor realized. This first visit yielded a vast amount of material, all more or less subsidiary to costume, which has since been placed on exhibition. In 1912 he went to the Kuriles and the Ainu villages in the Hokaido, securing a large number of Ainu robes and decorated objects. These Ainu collections, purchased through the generosity of Mr. Herman Stutzer, have excited great interest and have been the inspiration of one of the most distinguished American designers of women's costumes for one of his highly successful creations. The same year an opportunity occurred to obtain a complete set of the ceremonial dress of an Emperor and Empress from the shrine of Shimo Gamo at Kyoto. The set of such costumes at this shrine was renewed every twenty years, the one acquired for the Museum dating from the period of Tempo, (1830-1844). It is decorated throughout with the design of hollyhock leaves. Similar sets of Imperial costume, the property of the Imperial household, are displayed in the Imperial Museums in Tokyo and Kyoto, and in the Kyoto Museum there is a throne. Both of these sets are identical with the one secured, but no other specimens appear to exist in any other public collection. These imperial costumes, reflecting the customs of the Chinese Tang dynasty (A. D. 620-907), are instructive from the information they afford concerning Chinese costumes and are objects of wonder and delight to all who view them. They have been supplemented with a large number of the ceremonial robes of the nobles of the Imperial court, and with costumes for the No theatre which vie with the court costumes in distinction and beauty.

The Japanese collection extends through all social ranks down to the rain-coat worn by the farmer in the fields. It has been supplemented with a large collection of native books, including dyers' sample books, which afford inspiration to everyone interested in designing.

Other costumes from China and Japan and later from India were added to the Japanese collections, Indian costumes being especially useful for the practical purpose that unites the work.

The objects described were for the greater part arranged and placed on exhibition in the Museum and were being used to a limited extent by artists when they attracted the attention of Mr. M. D. C. Crawford of "Women's Wear" who told designers about them, brought many artists to the Museum, and interested them in a very practical way through the pages of the daily journal of which he is design editor. These artist visitors were not satisfied merely to see the costumes and fabrics displayed in the glass cases. They wanted to take them in their hands, feel them, examine them in their minutest details. To facilitate such examinations, encouraged by Mr. Crawford, the Curator arranged the study room which is now in practical operation. In this room, which is well-lighted and contains every facility, the costumes and textiles are put out for professional study. It has been visited and approved by the heads of some of the largest textile establishments. In particular Mr. F. W. Budd of Cheney Brothers has made it known and has expressed his high appreciation of its utility. Not a single day has passed without professional visitors since the first of October when the room was opened.

A Korean wadded cotton helmet has been presented to the Museum by Mr. Herman Stutzer. This interesting object is reinforced with iron bands and inscribed with Sanscrit characters. A name, presumably that of the former owner, is written inside. It was acquired from Mrs. Amelia M. Lott, who received it from her brother Lieut. Charles M. Chipp, U. S. N., by whom it was captured in Korea in June, 1871. Lieut. Chipp was attached, with the rank of Master, to the gun-boat *Monocacy*, one of the squadron under command of Admiral Rogers. In the assault on the citadel on June 11th, 1871, Lieutenant McKee, who led the advance, was killed, and Master Chipp succeeded to the command. He secured the helmet on this occasion, sending hom with it a Korean flag. Lieut. Chipp, who was born in Kingston, N. Y., Aug. 23, 1848, and graduated at Annapolis in 1868, was executive officer of the *Jeanette* and perished off the Siberian Coast in September, 1881.

To mark the opening of the Anisfeld Exhibition a concert was given on Tuesday, October 29th, in the Auditorium of the Museum, in which Prokofieff, the Russian pianist, made his first appearance before an American audience. The Director, Mr. William Henry Fox, introduced the President of the Brooklyn Institute of Arts and Sciences, Mr. A. Augustus Healy, who in his opening address, drew attention to the fact that the program was particularly interesting in view of its exclusively Russian character, and that with Russian music and Russian dance serving as an introduction to Russian painting, the spirit of modern Russia ought to present itself very vividly in its emotional fervor and its stimulating spontaneity to the minds of the audience. In the program, which follows, it was very interesting to note the analogies in the dance of Adolf Bolm, the song of Eugenie Fonariova and the music of Prokofieff to the richness of color, the vividness of impression and the mystical suggestion perceptible in the paintings of Anisfeld. After the concert the guests assembled in the Rotunda of the Museum for tea, and an informal reception followed where many of the

guests seized the opportunity of meeting the painter and of listening to his own account of his work.

PROGRAMME

OPENING ADDRESS

EUGENIE FONARIOVA

The Sea . . . . .	<i>Borodine</i>
The Song of the Shepherd Leh . . . . .	<i>Rimsky-Korsakoff</i>
<i>Kurt Schindler at the Piano</i>	

SERGE PROKOFIEFF

Toccata . . . . .	<i>Prokofieff</i>
Prelude . . . . .	"
Gavotte . . . . .	"
Scherzo . . . . .	"

SOPHIE BRASLAU (Metropolitan Opera Company)

Do Not Sing, Maiden . . . . .	<i>Rachmaninoff</i>
There is a Corner in My Heart . . . . .	<i>Arensky</i>
Pain . . . . .	<i>M. Moussorgsky</i>
<i>Kurt Schindler at the Piano</i>	

ADOLF BOLM (Metropolitan Opera Company)

Visions Fugitives . . . . .	<i>Serge Prokofieff</i>
<i>Composer at the Piano</i>	

Steinway Piano Used

In the issue of August 15, 1918, "Nature," the weekly journal of the British Association for the Advancement of Science, reviews as follows two recent papers by members of the Brooklyn Museum staff, namely Messrs. Robert H. Rockwell and Robert Cushman Murphy.

"A vivid description of caribou hunting in Newfoundland appears in the Brooklyn Museum Quarterly (vol. V., No. 2). The author, who signs himself 'R. H. R.,' is chief taxidermist to the Brooklyn Museum, and recounts his experiences during a trip undertaken for the purpose of providing six specimens for the museum. Incidentally, he has some hard things to say of the professional hunter. 'These men who hunt for meat are a bloodthirsty lot. They do not hesitate to kill in excess of their legal allowance of three caribou. The wholesale butchery . . . in Newfoundland is a revolting sight.' This state of affairs calls for immediate measures if the extinction of the herds is to be prevented. The author fears that they will go the way of the bison if the present rate of destruction is not speedily checked.

"Mr. R. C. Murphy, in Sea Power for June, gives a brief but illuminating account of the whale fishery of South Georgia, and the part it has played in furnishing glycerine for the manufacture of high explosives. Even before the out-

break of war the humpback whale had been dangerously reduced in numbers, and the announcement in this article that the oil of this animal is particularly rich in glycerine gives occasion for grave forebodings as to the fate of this particular species. But the exigencies of the times have also demanded a very heavy toll on the rorquals of Antarctic waters. This much is apparent from the statement that by the beginning of 1917 no fewer than 660,000 barrels of whale-oil had been dispatched to British ports. For the sake of the future of the whaling industry, not only in these waters, but also at the Cape—for the one depends upon the other—we trust that the issue of whaling licenses will be thoroughly revised on the advice of scientific experts, who, until now, have not been consulted in the matter which has been administered by the Colonial Office."

An informal "tea" was given in the Rotunda of the Museum for the Teachers in the various Art Departments of the High Schools of the City, on Thursday afternoon, November 14th, from four till six o'clock.

Mrs. W. H. Fox was hostess, and Dr. James P. Haney, Director of Drawing in the City High Schools, led in an interesting discussion regarding the ways and means whereby the activities of the Museum and of the Art Departments of the Schools might be more closely affiliated.

The suggestion was made by Mr. Greenberg of the Commercial High School that each art class, scheduled for the last period of the day's school session, should, once a term, spend the period at the Museum in search of fine decorative units or beautiful schemes of color which might arouse the students' own sense of color and feeling for design, or else in study of the various phases of art expression found among the races whose creative work is represented in the Museum.

Another guest suggested that the Museum should place at the service of the High Schools mounted and framed examples of textiles as standards by which to test the work of students in color and design, while others felt that loan collections of mounted specimens from the Natural History department and of photographs of pottery as well as of lantern slides, illustrating the history of Architecture, Sculpture and Painting, might all be of very great value in stimulating the creative spirit of the pupils.

Notes were made of these various suggestions by the recently appointed docent, Miss Young, who, in the absence of the Director, was introduced to the guests by the Curator of the Department of Ethnology, Mr. Stewart Culin. After tea Mr. Culin took the visitors through the Indian, Chinese and Japanese Collections and finally escorted them to the entrance, where they voiced their enthusiastic appreciation of a very enjoyable afternoon, and made many plans for future visits with their classes to the Museum.

In addition to numerous gifts during his life time, the late Dr. Axel Hellrung of Manhattan has bequeathed to the Museum 25 Danish etchings. Eight of these are by Carl Bloch of whom Richard Muther in his "History of Modern Painting" says "but that he really was a fine artist when he left off imitating others is proved by his etchings—especially the landscapes—which, in spite of a certain awkwardness, are amongst the most delicate and charming which have been executed since Daubigny." Etchings by Carl Locher, F. Schwartz and others make a representative group of the men using the etching needle in Denmark during the last quarter of the 19th century.

Among recent accessions to the Museum Library are: 32 volumes of Hardwicke's "Science Gossip"; 5 volumes of the "Biological Lectures" at Woods Holl Marine Biological Laboratory; 3 volumes of, "Reproductions from the Illuminated Manuscripts in the British Museum"; Shaw-Sparrows's "Frank Brangwyn and His Work"; Torrey's "Old Sheffield Plate"; and Vander Put's "Hispano-Moresque Ware of the XV Century."

The Library would like to call attention to two small pamphlets issued by the United States Bureau of Fisheries in May, 1917 and June, 1918 as its Economic Circular, Nos. 28 and 37 respectively. The first, of two pages only, is "Preserving Fish for Domestic Use," by H. F. Moore in which housewives, particularly those living near streams and lakes or the seashore, are urged to preserve fish for home consumption. Directions for two easy methods of preserving are given, viz; canning and salting.

The second pamphlet is, "How the Angler May Preserve His Catch," by W. C. Kendall and gives specific directions for preparing, salting, drying and smoking. Heretofore it has been somewhat difficult to find practical information on the subject of the conservation of fish in small quantities suited to general use, but our enforced attention to food conservation has produced this result.

The third annual exhibition of the Brooklyn Society of Etchers was held in the print gallery December 9th, 1918, to January 5th, 1919. The exhibition opened with a "tea" on Monday the 9th, attended by 156. An account of the exhibit is given elsewhere in this issue.

An exhibition of Print Processes was held in the print gallery, November 17th to December 1st. This included tools, plates, blocks and prints therefrom loaned by Frederick Keppel & Co. The exhibition attracted many print lovers and students.

Mrs. P. T. Austen of Brooklyn has presented to the Museum an engraved portrait of Paul Jones, representing the Commodore on his ship, holding a sword in one hand and about to pull a pistol with the other. The portrait is engraved by Carl Guttenberg after C. J. Motte.

Miss Hutchinson, librarian, read a paper on "The War Work of a Museum" at the December meeting of the New York Library Club, which was held in the Aldermanic Chamber of the City Hall.

In spite of the fact that, owing to war conditions, it was deemed inadvisable to make any organized effort during 1918 to enlarge the museum membership, it is gratifying to the museum authorities to note that the memberships, with very few exceptions, are being promptly renewed, and later, when more stable conditions are established, it is hoped there will be a large increase of subscriptions.





# MUSEUM MEMBERSHIP MEANS CIVIC ADVANCEMENT

## MEMBERSHIP IN THE BROOKLYN MUSEUM

The Brooklyn Museum is dependent solely upon private subscriptions and fees from Members for the means of increasing its collections. No other museum of its size is proportionately so slightly endowed, and no museum of its importance has so small an amount of funds to draw upon in carrying on its work.

Friends of the Museum who wish to be identified with the progress of the institution and those who are in sympathy with the work of extending its cultural influences will be cordially welcomed as members.

### MEMBERSHIP FEES ARE:

Museum Annual Member. . . . \$10      Sustaining Annual Member. . \$25  
Museum Life Member. . . . \$500

### MEMBERS ENJOY THE FOLLOWING PRIVILEGES:

Cards of invitation to all receptions and private views.

Two course tickets to spring lectures—reserved seats.

Two course tickets to fall lectures—reserved seats.

Complimentary copies of the Museum Quarterly, Guide Books and all regular publications.

Annual pass admitting Members and friends on pay days.

Complimentary tickets of admission for friends on days when a fee is charged.

A Members' room expressly fitted for their convenience will be provided in the new sections F and G when completed.

When visiting the building Members may inquire for the Docent, who will be pleased to guide them.

.....191

I desire to become a Museum.....Member.

Name.....

Address.....

Checks should be sent with application to Membership Secretary, Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

## FORM OF GIFT OR BEQUEST

I hereby give and bequeath to the BROOKLYN INSTITUTE OF ARTS AND SCIENCES, the sum of.....Dollars, to be applied to the Endowment Fund of the Museums of said Institute.

Signed.....



## CATALOGUES AND GUIDES

Catalogue of the Collection of Pictures illustrating the Life of Christ, by JAMES J. TISSOT. 1901-'02.....	\$ .10
Catalogue of paintings. 1906, 1910, each.....	.10
Catalogue of Ancient Chinese Porcelains loaned by HENRY T. CHAPMAN [1907].....	.10
Guide to the Southwestern Indian Hall. 1907.....	.05
Guide to the Exhibits illustrating Evolution, etc.; by F. A. LUCAS, 1909 .....	.05
Catalogue of the Avery Collection of ancient Chinese Cloisonnés; by JOHN GETZ; pref. by W. H. GOODYEAR. 1912;	
paper	1.50
cloth	2.00
Guide to the Works of Art in New York City; by FLORENCE N. LEVY. 1916; cloth.....	.50
paper.....	.25
Catalogue of the Swedish Art Exhibition; by DR. CHRISTIAN BRINTON. 1916 .....	.25
Catalogue of the Exhibition of Early American Paintings. 1917 .....	10.00
Guide to the Nature Treasures of New York City; by GEORGE N. PINDAR, assisted by MABEL H. PEARSON and G. CLYDE FISHER. 1917.....	.75
Catalogue of the Franco-Belgian Exhibit. 1918.....	.50

## SCIENCE BULLETIN

Each volume of the Science Bulletin contains about 400 pages of printed matter or about 325 pages accompanied by 50 plates. Each number of the Science Bulletin is sold separately. The subscription price is \$3.00 per volume, payable in advance. Subscriptions should be sent in care of the Librarian of the Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

- Vol. I. Consists of 17 numbers by ten authors, and relates to mammals, birds, insects, marine invertebrates, problems of zoological evolution, and notes on volcanic phenomena.
- Vol. II, Consists of 6 numbers by seven authors, No. 6 being "A Contribution to the Ornithology of the Orinoco Region," by George K. Cherrie. Sept. 1, 1916.....\$1.75
- Vol. III, No. 1, Long Island Fauna-IV. The Sharks. By John Treadwell Nichols and Robert Cushman Murphy. April, 1916 .....

## MISCELLANEOUS

- Bibliography of Japan, by STEWART CULIX, 1916.....\$ .10
- Some Books upon Nature Study in the Children's Museum Library, compiled by Miriam S. Draper, 1908; second edition 1911.
- Some Nature Books for Mothers and Children. An annotated list; compiled by Miriam S. Draper, 1912.





THE  
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THE LADY WITH THE HYDRANGEAS

By Caro-Delvaile

In the Collection of the Brooklyn Museum

## Caro-Delvaille on Decorative Art

WHEN Henri Caro-Delvaille made his appearance in New York, some months ago, through an exhibition of his work in one of the Fifth Avenue galleries, he was but little known to the American art-loving public, although those who follow the exhibitions of the Paris Salons had certainly noticed his paintings; for Caro-Delvaille is one of the best known and most successful French artists of the present day. He was born in 1876 in the town of Bayonne, near the Pyrenees, whence also came Bonnat (whose pupil he was when he came to Paris), Etcheverry, and several other French artists who have acquired fame. Caro-Delvaille's first great success dates back to 1904 when he exhibited at the New Salon the canvas entitled "My Wife and Her Sisters" which was purchased for the collection of the Musée du Luxembourg.

He came to America for the first time in 1913 and remained here but four months. Early in 1914 he returned with the intention of remaining longer, but the War came and Caro-Delvaille answered immediately the call of his Flag. Back he sailed for France and, once in uniform, he learned the bitter life of the trenches. He fought at Ypres and Arras, in the Vosges and in Champagne until 1916, when his health gave way completely and he was honorably discharged. Thus he came again to New York, this time with his wife and his son (who is going to enter one of the great American universities) and took a studio on Washington Square. Shortly afterwards he gave an exhibition of his paintings, and, for the first time in America, the public had the opportunity of being acquainted with the remarkably decorative quality of his art.





SELF PORTRAIT

In 1918, thanks to the initiative of its Director, the Brooklyn Museum was able to exhibit in its galleries the entire collection of the French art section of the Panama-Pacific International Exhibition which could not be returned to France on account of the unsafe condition of shipping, and, included in its Contemporary Paintings Division, was Carodellvaille's "Lady with the Hydrangeas." It was given a "*place d'honneur*" and when the exhibition was taken down, it was not stored away with the rest of the collection but kept in a prominent position with other paintings of the French school belonging to the Museum. Then the armistice was signed, the hostilities ended, and, one day, we were told to

pack. We did . . . but made a successful attempt to keep the "Lady with the Hydrangeas" and it was thus that, this last month, it has been purchased for the permanent collection of the Museum.

For the "Lady with the Hydrangeas" is not the ordinary portrait, painted to order, of some "*belle dame*" with a few flowers. The sitter, who died recently, was for many years a close friend of the artist and his wife. The ensemble is full of sympathy; the color is quiet, subdued and yet the face shows all the realism of a Manet. Sitting in an eighteenth-century arm-chair, dignified but without affectation or severity, the young woman holds in her left hand a spray of hydrangeas; back of her, against the wall, is an old French chest of drawers with a quaint bit of china, a vase with a few branches of hydrangeas, an old print, the glimpse of a door, and that is all. But charm is expressed all over the canvas.

Quite different, and also highly decorative, are the four panels of the "Cock Fight" which will be included in the forthcoming exhibition of "Wild Life in Art" at the Brooklyn Museum. The proud bird, sovereign of the barnyard, is depicted in the first panel announcing the rising of the sun and shouting defiance at his enemy; then the combat, the flight of the defeated opponent, and, finally, the peaceful morning meal, with an occasional glance around for the approach of possible danger. Were these panels inspired from "Chantecler," Rostand's well-known play? Perhaps, for Caro-Delville, who comes from the same part of France as the late dramatist, was for many years his intimate friend. In Rostand's villa, at Cambo, he decorated the dining room and also painted a portrait of Rosemonde Gerard, the exquisite poet, Rostand's wife.

The great decorative quality of his art has brought Caro-Delville a number of opportunities to express it in the public buildings of France. The *Chambre de Commerce* of Bayonne, his native town, shows wonderful panels by him; the City Hall of Lille had also great decorations from his



CHALLENGE



FIGHT

brush. But the Hun, in his frenzy of destruction, has burned both building and contents and nothing is left in Lille to commemorate the decorative masterpieces of Caro-Delvaile.

Concerning decorative painting Caro-Delvaile has recently written the following:

"In taking up this subject for discussion we must pause a moment to define the spirit that should inspire and impel it. This spirit is utterly different from that of so-called 'easel-painting,' which seems for more than a century to have devoted itself mainly to picturesque scenes or direct impressions from nature. The form of artistic endeavor of such easel-work might be compared to the contemporary novel in literature, or, in its inferior manifestations as the work of ephemeral artists, to journalism. On the other hand decorative painting would find its equivalent in the field of philosophic speculation which, far from confining itself to the objective life of the present, derives therefrom pure principles: these it elevates to the attainment of a symbolic value. In a word, mural painting demands of the artist, besides the exercise of his natural talents, an intellectual process, the result of his sense of logic and power of selection. This faculty, which involves linking the *meaning* of



FLIGHT

PEACE

things with their *beauty* and *sentiment*, has been and still is the peculiar appanage of the French artistic genius.

“During our present times, in the midst of all sorts of extremes, dogmatic or mystic, France alone has seemed to preserve the balance between the matter and the spirit that was once the ethical basis of the genius of all the Mediterranean races, before Socratism and Judaism had come to contaminate and weaken it. Following in the footsteps of our great thinkers and men of learning—who are more interested in general principles, perhaps, than in their practical application—our artists have consecrated themselves to this same apostleship of the abstract; a path that leads straight to the Ideal, to first causes, and which seems to range them with the prophets and scribes of human development.

“French artists have always displayed and still display this essentially *architectonic* spirit, which places us French quite outside the contemporary movement, oscillating as it does all the way from a ‘cooked-up’ dogmatism to a literary sentimentalism, from the Germany of Lessing to the England of Ruskin. Such artists were in former days Poussin, David, and Ingres; later came Chassériau and Puvis de Chavannes; at present there is a whole generation, forming





ROSES

the most vital group among modern painters and of whom I shall speak presently.

“But, to return to mural painting. It must combine the far-flung passion of the poet’s imagination with the exactitude and order of the scientist. As a matter of fact, even among our most fiery romanticists the free outpourings of the soul, the *‘délivres sacrés,’* were always tempered by a cool power of reason which never quite surrendered. This it is that has given rise, through a misuse of terms, to the saying that the French lack imagination. Now mural painting demands, on the contrary, a constant exercise of inventive power; or, rather, it *is* invention, controlled by the natural and organic laws derived from experience. The





FRUIT

great French decorators have always proceeded by selection. They studied Nature before applying her. Never have they turned out copies of reality in the raw—retina-like reflections like the image in a *camera obscura*. On the contrary, they have humanized nature by translating it into terms of their 'standard.' Moreover, they worked like the great Italians, and even somewhat in the manner of the Egyptians, the Greeks, and the Asiatics—what decorators, the last-named! They observed the moving forms of nature, absorbing them constantly, and their memories became prodigiously expert at retaining such images. Thumb-nail sketches, very rapid and very concise, enabled them to seize 'the' instant from the ever-changing spectacle of things. Never did they permit this sort of notes to become labored; for an over-prolonged study direct from nature results in a

series of *super-imposed* varying impressions, inevitably producing that effect of uncertainty and compromise that one experiences on viewing the products of the Ecole des Beaux-Arts and the various Academies.

“Standing before his great Sorbonne hemicycle, Puvis de Chavannes was once asked: ‘*Maître*, where did you ever see that lovely landscape?’

“‘I don’t remember any too well,’ answered the great man. ‘I believe it was somewhere along a railroad’—a wonderful revelation of the secret of genius: ‘Feel and reveal.’

“Such is the esthetic creed of our young French decorators. It can be worked out without grandiose doctrinal pronouncements; it has no ending in ‘ist.’ It is simply Human, in the noblest sense of the word. And the great mural art, the worthiest both because of its technique and because of the attitude that it demands of the executant, is, beyond contradiction, the art of fresco painting.

“It is self-evident that processes in art are to be considered as mediums of expression rather than as ends in themselves. Although fresco painting is unquestionably one of the most successful methods of mural decoration, I have no desire to expound it here as the Alpha and Omega of painting. As a matter of fact, the modern art movement finds its widest expression through the medium of oil paintings; the great masters have expressed their genius through this process.

“The traditional technique of so-called easel-painting has had to adapt itself to meet the plastic demands of our day. No longer did we feel drawn toward romantic mysteries planned to move us by their very obscurity; the mystery that now attracted us we found in light, in clarity. The characteristic ‘chiaroscuro’ and ‘relief modelling’ of the art schools seemed no longer to attract serious thinkers among painters. These sought to grasp the throbbing animation of nature in the open. To do this they relied upon the living



THE LOVERS' OFFERING

(Collection M. Bernheim)

quality obtained by employing a whole gamut of colors, intensified and simplified in their harmonic relations.

“To obtain this play of spectrum light upon objects in the fullest degree certain painters had recourse to spotting—*fragmentations de touches*. They worked with small separated brush-strokes, which let the bare white canvas show between them. This device relieved the monotony of a flat tone by producing accidental effects that increased the ocular stimulus. Others, on the contrary, did not proceed so nakedly, building up their tones out of tiny spots of variegated color whose combined effect was to obtain, through the play of complementaries, certain vibrations which imbued the tints with a more or less organic life of their own. Still others relied upon variations in density, covering their canvases with a coating in turn fluid or thick, smooth or clotted. This accordingly gave the color more or less radiant power and at the same time, by variations in the thickness and composition, produced the effect of texture and weight possessed

by solids in space. All these methods served the new gospel of art perfectly.

"Fresco, true fresco, is painting applied direct to a wall which has received a preparatory coating of fresh mortar. The colors, in powdered form thinned with water, are absorbed by the lime. The work must therefore be done quickly and with decision, for the mortar hardens inside of a day and refuses any alterations or additions of color. The basic technique of the art is simple in the extreme, but it is precisely this simplicity that demands from the artist great training and self-discipline. Nothing can be left to chance; everything must be planned and thought out beforehand; only after the artist has laid out the entire work in the form of a cartoon can he proceed with its actual execution. When that moment arrives he must summon all his moral strength and self-possession, must collect himself as though he were about to undertake a religious rite. His wall stands before him; the portion of fresh plaster that he must cover is in



MY WIFE AND HER SISTERS  
(Luxembourg Museum)



readiness; the work demands instantaneous and concentrated action—delicate, swift, and concise, without hesitation or timidity. The slightest error or faltering is irreparable. The more carefully the forms of the work have been planned and studied in advance, the purer and firmer will be the lines traced by the hand that grasps the brush. It is a sublimation of reality that is to be expressed; shadows that are too emphatic, tricky relief effects designed to produce ‘roundness’—all are prohibited.

“Fresco requires, not an imitation of reality, but its transcription in more intelligible terms. It is calculated to present its subject from a distance, playing an architectural as well as a structural rôle. It must be one with the room; it must neither ‘bore into’ the wall deeper than its deepest shadows, nor be more brilliant than its most brightly lighted regions. In a word, it must stay *flat*. Now the less apparent be the chiaroscuro of the fresco, the better will the quality of its tones preserve its limpidity and coloring power. Thus fresco gives intensive power to plastic eloquence: line, modelling, color, values—all are as if separated by analysis and synthetically reassembled.

“In an art so ascetic as this, mere virtuosity no longer counts, and the great ‘brushmen’ of oil painting, who can turn you out a ‘snap’ portrait with all the bravura of a Paganini, stand helpless in the face of this technique, so severe and honest, which asks only a sincere, natural effusion of the spirit—like a prayer. Fresco is really a religious art *par excellence*, not by its choice of subjects—which may of course be secular—but because it is an art whose manifestations must conform to a style at once exalted and rigorous.

“The fresco artist need not preoccupy himself with trying to reproduce the atmospheric charm which bathes objects in softness and light. Almost automatically his fresco will acquire this as it dries out: a limestone deposit comes to the surface, producing a velvety, pastel-like impression, and through which the work appears as if through a filmy veil.

“It is often believed that fresco cannot stand humidity:





SUMMER

this is an error. It always requires the best of materials; granted those, and granted that the plaster and the wall are free from saltpetre, and it becomes imperishable. It was by the banks of Lake Como, a region always extremely rainy, that Botticelli painted the famous fresco—now in the Louvre—that stood among the ruins of the Villa Lemmi, under all sorts of weather, for three centuries without undergoing the slightest deterioration. Really, the sole objection to this lofty form of decorative art is to be found in the transitory and inconstant character of present-day spiritual life, the instability of mankind, its incapacity for remaining faithful to a single 'home,' where it may establish its intimate existence upon a profound and permanent basis. Fresco, immovable upon its wall, stands as a symbol of those ages of simple human faith when man painted upon mortar for eternity, never dreaming of shifting his abiding place or of hawking his household goods in the marketbooth of the second-hand furniture dealer."

A. E. R.

## Concerning Insects\*

**I**NSECTS outnumber in kinds the members of all other groups of animals. They are found almost everywhere, and their direct or indirect influence upon humanity is vastly greater than is realized by the majority of people who, in fact, know very little of them and are inclined to regard them at best as a mere nuisance.

But some insects are more than a nuisance. They inflict severe injuries upon mankind, destroying annually in the United States alone hundreds of millions of dollars' worth of grains, fruits and vegetables; and they are responsible for the dissemination of some of the most serious diseases. Not all insects are injurious, however. Some do neither harm nor good. A few act as scavengers and do some good by feeding upon filth and decaying or dead vegetable or animal matter, which they reduce to its original inorganic compounds in a remarkably short time. Others, visiting flowers, are beneficial as pollenizers, and it is well known that without them many kinds of crops could not be raised at all. Many of our fruit and forage plants are largely dependent upon them for bountiful yields. Fruit trees, as well as currants, strawberries, raspberries, etc., tomatoes, cucumbers, and many other plants would produce little or no fruit without the aid of insects that visit the blossoms.

Not all flower-visiting insects can perform the necessary pollination on every kind of flower. Blossoms of certain plants are more or less peculiarly constructed and

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\* Most of the illustrations used in this article are from the publications of the Bureau of Entomology, Department of Agriculture.



HAWKMOTH VISITING FLOWER OF  
PETUNIA—(After Folsom)

require the services of special kinds of insects. Flowers like the petunias, orchids and clovers can be pollinated only by long-tongued insects such as certain bees and hawk-moths, and where these insects are absent no fruit or seed can be produced by the plant. Cucurbs, including citrons, melons, squashes and the like, need bees of definite species for best results. The

pollination of clover is accomplished by bumblebees alone, and in Australia, which has no native species of bumblebees, the colonists, when they began to cultivate European clover for feeding purposes, were not able to raise their own seed and were compelled to import this every year from Europe. When investigation showed that bumblebees are necessary for the pollination of the clover, European bumblebees were introduced, gained a foothold, and Australia has since been able to raise its own clover seed. Most of the flower-visiting insects are attracted by the nectar or by the pollen, which they use as food, either for themselves or for their young, and the pollination in most cases is done incidentally. However, in the case of the yucca moth, on which the flowers of the different kinds of yucca or "Spanish dagger" depend altogether for pollination, it appears almost as if the insect acted intelligently, and with a definite purpose in view. The female, when ready to lay her eggs, enters a yucca flower, loads herself with pollen, packs it against the under side of her head by means of specially adapted coiled processes, carries it to the pistil of the flower, and rams it down so

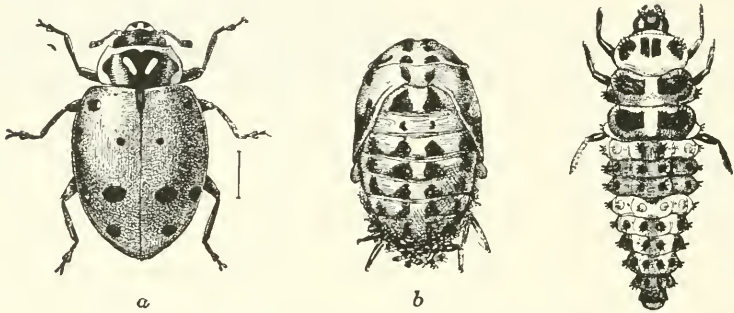
as to bring it into direct contact with the receptive surface. When this is done she turns and thrusts a slender, sharp-pointed ovipositor into the ovary or embryo seed-pod, in which she deposits an egg. This process is repeated, as flower after flower is visited, and in each one an egg is deposited until her stock is exhausted. This is a very remarkable case of deliberate pollination preceding oviposition, as if the insect knew that it would be useless to lay an egg until the development of the seed-pod, on which the larva feeds, was assured.

The importation of a minute wasp about ten years ago enabled California to add another important fruit to the list of horticultural products of that state. Prior to 1900, the figs raised by California fruit-growers were of a quality very inferior to the well-known Smyrna fig. Investigation carried on during several years by a California fruit-grower, with the assistance of the United States Division of Entomology, finally revealed the interesting fact that as the edible fig produces only female flowers, wild figs or "capri-figs," which produce both kinds of flowers would have to be imported. More than this, it was found necessary to introduce also a little wasp upon which the pollination of the figs in Asia Minor depends. Cuttings of the wild fig, and also a number of the insects, were therefore successfully established in California, and the first crop showed very gratifying results, the product being the equal of the Asiatic fruit.

Another class of insects beneficial to mankind includes those that destroy insects which do so much damage to our trees as well as to farm and garden products. Most of these prey upon the larger insects and do not bother with such insignificant creatures as plant lice and scale insects, the worst enemies of the horticulturist. Even these, however, have insect enemies. Certain small wasps and a number of different kinds of ladybugs and their young feed exclusively upon these pests. The ladybugs especially, both adults and young, are very voracious feeders, and under nor-



mal conditions are generally well able to keep plant lice and scale insects in check. The smaller kinds of ladybugs mostly attack the very destructive scale insects, while the larger ones fed on the plant lice. The adult ladybugs seen in fields and gardens are familiar to almost everyone, but the larvæ or young are not so well known, and are often mistaken for injurious insects and killed. They are constantly feeding, devouring as many or perhaps more plant lice than the adult beetles.



A LADYBUG AND ITS YOUNG  
a, adult; b, pupa; c, larva or young.

The importance of ladybugs as an effective check upon the most destructive insect pests was demonstrated in California when the cottony cushion scale was accidentally introduced on some young orange trees from Australia. These scale-insects thrive exceedingly well, spread in several years over the entire orange-growing districts of southern California, and caused enormous loss to the growers. The California fruit-growers became alarmed and sent an entomologist to Australia to discover and send home some effective enemy of the scale. Specimens of a small ladybug, which was found to feed on this scale in Australia were sent to California. They received careful attention and after a few generations, when enough of the little beetles were on hand, they were colonized in the infected orange-groves. In a very few years they increased so rapidly that they definitely checked the destructive scale.



A host of insects are directly injurious to man, acting as carriers of disease. House-flies, mosquitoes, and fleas were regarded not so very long ago merely as annoyances, but we know now as a result of continuous, scientific investigation, that these insects act as intermediate hosts and are each responsible for the spread of one or more serious diseases. Certain mosquitoes are active agents in the transfer of malaria, yellow fever and various forms of a disease called filariasis. House-flies greatly aid in spreading typhoid, cholera, tuberculosis, and other bacterial diseases. They are filthy insects, feeding on almost everything, and it can not too often be repeated that they should be kept out of the house as much as possible. Fortunately, through the campaign started several years ago by the health boards of a number of cities, the public is now well aware of the fact that the house-fly is one of the greatest menaces to our health.

The germs, or rather parasites, causing the much dreaded sleeping sickness of man in Africa are carried with minute drops of blood on the beak of a certain kind of tsetse fly from sick to healthy persons. A similar disease which affects only four-footed animals is transmitted by a different kind of tsetse fly, and in districts where the latter is abundant, horses, mules and cattle are unable to exist. The larvæ of the so-called bot-flies are internal parasites of horses, cattle and sheep, as well as of many wild mammals, and are well known to stockmen as the cause of much suffering and injury to their animals. A few live in the stomach and intestines of horses and cattle, others under the skin of the same animals as well as of goats, sheep, and occasionally even of man. The larvæ of still other species burrow in the nasal passages of the horse, sheep and various deer. When the larvæ of those that are found in small tumors under the skin are full grown they gnaw through the skin, drop to the ground and pupate. The hides of the cattle attacked by these flies are made nearly valueless by the holes. Fleas, at least those that live on rats, are known

to transmit the disease germs of the dreadful bubonic plague from the rats to man.

Another set of injurious insects are those that derive their food from trees and plants, and among these are the most dreaded enemies of the farm, garden and orchard. All farm and orchard crops are subject to insect attack and consequent injury. Caterpillars, slugs, grubs and beetles attack and devour the leaves; bugs, lice and scale insects suck the juices of plants; borers infest the twigs, branches, trunks or stems of trees and vegetables; while others live in the soil on the roots. Insects have enormous reproductive powers, and if unchecked they would increase so rapidly that within a very short time their immense numbers would sweep all plant life from the face of the earth. However, nature rarely destroys a thing entirely, but provides natural checks such as unfavorable weather condition, diseases, insectivorous animals and birds, and especially predatory and parasitic insects. These natural checks mainly preserve the balance of nature and tend to prevent an undue increase of any form. Once in a while, however, under favorable conditions, an injurious insect may become so numerous in a short time that it will do immense damage to an entire crop before natural enemies increase sufficiently to check it. Plant lice, for instance, are found every year on many kinds of plant, but last year they were unusually numerous on almost every farm and garden product, and accordingly did more or less serious injury. Potatoes, of all the crops, seemed to suffer more severely than any other plant. Numerous lice infested the underside of the leaves and tender stalks of the potato vines, from which they sucked the juices. The amount of sap extracted by the number of lice was more than the plants could stand, and in a short time the vines dried up before the tubers were full-grown, which lessened the value of the crop considerably. Other crops in our Museum war gardens and elsewhere were also more or less badly infested by plant lice and other insect pests. Kale, and other plants



A WASP PARASITIZING A  
PLANT LOUSE  
(Greatly enlarged)

related to the cabbage, perhaps suffered the most, though tomatoes in some of our lots were for a time so badly infested that leaves and branches began to wilt and die, and scarcely a healthy flower bud or flower could be seen. Plant lice are sucking insects; they do not chew the leaves as potato bugs or caterpillars do, but feed only on the liquid which they draw from a puncture. No matter how much poison may have been put on the leaves, it will scarcely affect them,

for any poison, either liquid or powder, would have to come into direct contact with each individual.

The tomato plants were saved from complete destruction by spraying the underside of leaves, flowers, buds, and stems, with tobacco decoction. It must be admitted, however, that ladybugs, and especially a minute parasitic wasp, assisted greatly in combating the pest. Numerous dead plant lice, parasitized by this wasp, could be seen on the leaves and stems. Their bodies had become inflated and hardened, and the color had changed from green or reddish to a yellowish gray. Such dead plant lice are often mistaken for insect eggs and are destroyed, but they should rather be left undisturbed for the larva of the useful parasitic wasp develops inside the dead body of the louse.

Plant lice multiply more rapidly than perhaps any other insect. The first plant lice, called stem-mothers, are wingless, and appear when the leaf buds begin to show. They begin feeding and for several days give birth to about eight or ten young each day. In ten or twelve days the young are full grown, and also start to reproduce young. This reproduction when it once begins is in the nature of a continuous performance, and by the time the leaves are

fully formed, the surfaces are covered by plant lice, and instead of unfolding and reaching full size the leaves are curled, crippled and often discolored. However, after the second generation there will be more individual lice than a tree or plant can maintain; therefore, in the third and later generations some of the individuals are wingless and others have wings. The latter fly to other plants on which they start new colonies. All the plant lice, including the stem-mothers, are sexless and reproduce young without the cooperation of the male. The reproduction continues until the end of the season, but the last generation consists only of males and females. A union of these produces minute eggs from which in spring the sexless stem-mothers emerge. The habits of the numerous kinds of plant lice vary. Some live on the roots, others on leaves, and a few, such as the grape-louse and woolly apple-louse, on the roots as well as on leaves or bark. Certain kinds have alternate food plants, that is, they migrate from one kind of a plant to an entirely different plant. An example of this is the hop-louse, which spends the summer upon the hop, and, when the plant dies down, migrates to plum trees. The pea-louse is occasion-

ally seriously injurious to clover, but where peas are available it migrates to them in spring; otherwise it continues to multiply on the clover. A few species are partial to one kind of plant only; others have a considerable range of food plants, including farm products as well as nearly all the common weeds of our fields.

Closely related to plant lice, but in many ways different, are the scale insects, including mealy-bugs and others of which some are the most serious pests of the orchard. Scarcely any kind of



WINGED  
AND WINGLESS  
PLANT LICE  
(Greatly enlarged)





FRUIT INFESTED  
BY SAN JOSE SCALE

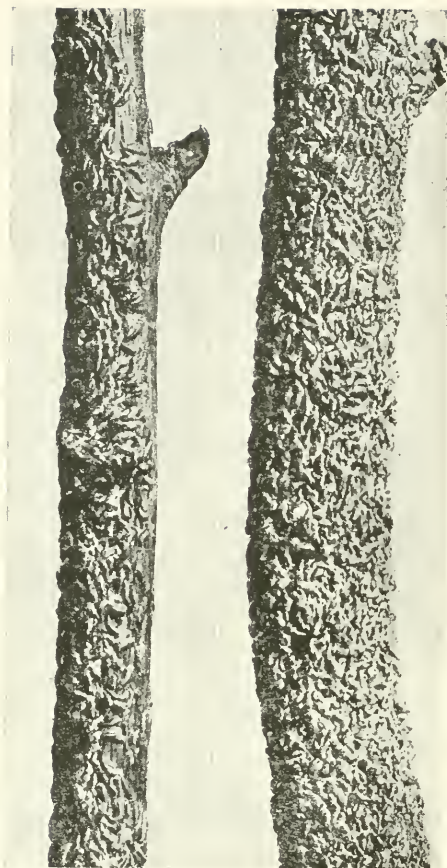
fruit, shade, or forest tree is free from their attacks, and as these insects and their eggs are easily transported for long distances on fruit or living plants, a few of them have become world-wide in distribution.

Scale insects feed on the juices of their host. They are sucking insects like the plant-lice, but they do not move freely as they are more or less fixed to a single spot on the plant, where they are often difficult to detect. Certain scale insects are covered

by a flattish or convex scale, which is formed of secreted wax and of the cast skin of the body; some have the body wall above much hardened and very convex, so that a strong, rigid projecting shell is formed; others secrete wax usually in the shape of white cottony masses with which they cover the body more or less completely, sometimes forming waxen egg-sacs at the posterior end of the body. The most troublesome and destructive of the scale insects is the San José scale, a native of China and Japan and first noticed in California about 1880. Since then it has spread to nearly every state. This insect multiplies so rapidly that within two or three years after the trees become infested they may die. The rapid increase in numbers makes it one of the most destructive insects of the orchard, and no other injurious insect has received such constant attention of entomologists, orchardmen and legislators as this little pest. It attacks branches as well as fruit of peach, pear, apple, plum and quince.

Caterpillars, the young of butterflies and moths, are largely leaf-eaters. They are all voracious feeders and an abundance of cutworms, cabbage and tomato-worms always

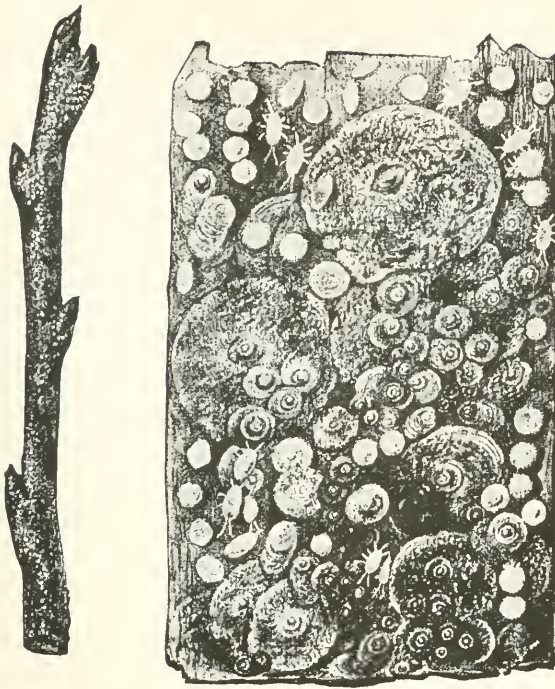




SMALL BRANCHES COVERED DENSELY  
WITH SCALE INSECTS

means short shrift for their favorite food-plants. Many kinds of caterpillars are known as cut-worms. They generally hide during the day a little below the surface of the ground at the base of the plants, and come out at night to feed. They attack all sorts of garden products and other low-growing plants, and will often cut off young plants just at the ground, or will ascend tall trees and feed on the buds and young leaves. A great number of caterpillars feed openly on the leaves during the day, and one of the best known of these is the cabbage - worm. This insect appears quite early in spring, but becomes more abundant as

the season advances, and late cabbage and related plants often suffer severely. The true cabbage-worm, however, is not alone responsible for the damage done, but is greatly assisted by another green caterpillar, the cabbage-looper, which appears in midsummer. The latter is slightly paler, with some more or less distinct white lines, and feeds generally on the underside of leaves while the cabbage worm is mostly found on the upper side. A cabbage patch, infested by



SAN JOSE SCALE

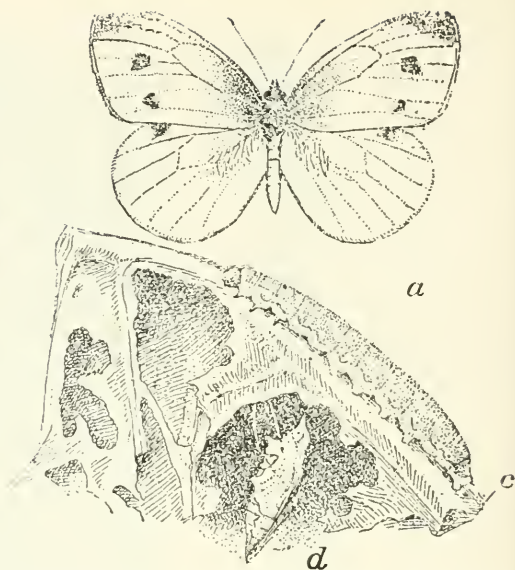
At the left, a branch infested with scales; at the right, a piece of bark with scales greatly enlarged.

these two caterpillars looks disheartening and unsightly indeed. Other caterpillars are inside feeders, that is, they bore into the trunks and branches of trees or into the stalks of lower plants as also do the larvæ or young of wood-boring beetles. The injury done by these insects is often progressive, for the bearing trees attacked by borers first fall off in their yield of fruit and eventually die.

The well-known "wormy" apple is the work of another caterpillar, the young of the codling moth, which feeds on apple, pear and quince. This is a very destructive insect and where no active measures are taken for its control, most of the fruit on a tree will be wormy and of inferior value.



A, A CUTWORM, AND B, ITS  
PARENT MOTH



A, CABBAGE BUTTERFLY; C, GREEN CABBAGE  
WORM FEEDING ON A LEAF; D, PUPA

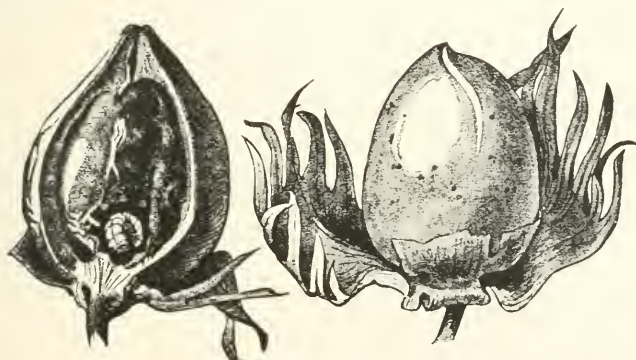
The Mexican cotton boll-weevil, a Central American insect, which came to us from Mexico, is an example of what immense damage an insect is apt to do. It was first noticed in 1894 in Texas, near the Mexican border, and has spread since that time over nearly all the cotton-producing states. These weevils feed upon and deposit their eggs on buds of the cotton plant. The grub, hatching from the egg, enters the flower bud and by feeding on the forming flower destroys it. Not only the buds but also the bolls, in which the raw cotton is formed, are attacked by the weevils. The weevils multiply and spread rapidly, sometimes reducing the cotton crop considerably. The loss caused in Texas alone by the ravages of this insect was estimated in 1904 at \$25,000,000, and millions were spent by the government and the cotton-producing states on investigations to find methods for preventing or avoiding further injury.

Many more instances of insect injuries to farm, garden or orchard could be given did space permit. Suffice it to



COTTON BOLL WEEVIL  
(Greatly enlarged)

say that from the time the plants first show above ground until harvest time they are subject to the attacks of sucking and chewing insects in all their parts, and neither root, stem, leaf, fruit nor seed is free from possible insect infestation and injury. The progressive farmer knows this, and takes preventive measures in time to avoid loss. Others, especially the many people who have taken a lively interest in the making of war gardens and who have toiled early and late doing "their bit," could have prevented much disappointment and loss had they possessed some knowledge of these injurious insects and the various means of their extermination.\*



COTTON BOLLS

Boll at the left cut open to show the larva of the weevil feeding.





COTTONY MAPLE SCALE

Much more might be said about insects, but it is hoped that enough has been given in the foregoing pages to show that insects play a very important rôle in the household of nature, especially in their relation to mankind, and deserve to be much better and more widely known

than they are at present. Besides their usefulness or harmfulness, their often strange life histories, their great variation in form and color, habit, behavior, and adaptation to their peculiar mode of life is very fascinating and entertaining. Even artists find perhaps no better objects for their studies of the effect of color combination than among insects.

C. S.

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\* Regarding injurious insects attacking crops in the war garden, it may be of interest to know that the U. S. Department of Agriculture published a pamphlet, "Farmers' Bulletin No. 856," which deals with insects and fungus diseases affecting crops, with remedies or preventive measures against these. This pamphlet will be sent free to any address on application to the Secretary of Agriculture, Washington, D. C.



## A Chat About the Arundel Prints

BY A BROOKLYN MEMBER OF THE ARUNDEL SOCIETY

IT WAS in the stormy year of 1848, the time of revolt and revolution, that the peaceful Arundel Society was born. Its object was to preserve, not to destroy, and its beneficent influence survives to this day. It was named after Thomas Howard, Earl of Arundel, a patron of art in the reigns of James I and Charles I. Some of us remember the picture painted by Rubens, representing the Earl and Countess of Arundel with their son. They are in the open air and beside them stand the dwarf and the large dog. The picture used to be in Munich, but the etching, by Ramus, is quite often seen. England has always been noted as a patron of the Arts. We need only wander in the British Museum to realize that she is a sister of France in that regard. Thomas Howard, the Earl of Arundel, is rightly honored for the care which he showed in protecting Art. Charles I, while yet Prince of Wales, profited by his guidance, and many a picture now in the National Gallery bears witness to his discrimination, so it was natural to give the Earl's name to the new Society.

It was not a commercial society. The dues of the members paid the expense of the reproductions, and the copies sold enabled it to continue its work. A study of the constitution will explain the aims of the Society. The governing council consisted of from twelve to sixteen members who gave their services unreservedly to the work. Looking over the list we shall find some of the most illustrious names in Great Britain. John Ruskin, for instance, was a member from beginning to end.

What was it the Arundel Society wished to preserve? In 1848, owing to wars and upheavals, people were forgetting intellectual and spiritual advance. Churches and other buildings, private as well as public, which contained pictures and sculptures representing national life, were falling into decay. Sometimes the buildings had been destroyed, but many were slowly crumbling away from neglect. Inasmuch then as Art is the vital expression of life, national and spiritual, to lose the pictures and sculptures such buildings contained was to lose sympathetic understanding with past generations, for form, color, light and shade are natural expressions of human emotion, passion and thought,—more illuminating, sometimes, than words.

In Italy the Byzantine School, which in its early developments had gravitated toward bas-relief and mosaic, had gradually given place to the early Renaissance movement inaugurated by Giotto. The thirteenth and fourteenth centuries were transition periods. A new creation seemed born into the world, but the records of this new creation, its pictures and sculptures, no less than its literature, were being lost. Everywhere one saw decaying frescoes; at Spello, for instance. The church of that mountain town was rich in frescoes, some painted as late as the time of Pinturricchio in the sixteenth century; but the walls of the church had been shaken, rain crept in through the crevices slowly washing away the frescoes and destroying their form and color. What was true of Spello was true of the greater part of Europe. What could be done to keep alive in the minds of people that wonderful life, which had laid the foundations of whatever was best in the present? The Arundel Society strove to perpetuate, before it was too late, the vanishing beauty and thought embodied in those vanishing works of Art, the *teachers* of past generations.

Let me briefly relate the practical efforts of the Arundel Society. Afterwards—with your permission—we may

consider the meaning of some of the works of art which were saved.

To preserve Byzantine carvings, they made use of fictile ivory, which was used for the moulds for the copies of early carvings; its texture imitates fairly well the ivory used so much in Byzantine art and could also easily be made to represent the changes of time. The reproductions in fictile ivory go back to Roman times and forward to the early Renaissance; they represent bas-reliefs with very few exceptions.

As to pictures, a greater difficulty presented itself, for they were mainly frescoes in color. At first the Society attempted reproductions only in black and white, as woodcuts or steel engravings, and to this class belongs the set representing the series of frescoes by Giotto in the Arena Chapel at Padua. This set is doubly valuable now, owing to the bombardment of Padua in the present war. By degrees the Society developed a system of reproduction in color. They found that fresco coloring was best imitated by water colors or gouache. They therefore engaged some good artist to copy in a water-color drawing the work of Art selected, following color and form as carefully as possible. Cromo-lithography was chosen for the final reproduction, each stone being carefully treated for the transmission of a special color. Oil-paints were used for the final printing, the stones giving a softness to the oil color that preserved its resemblance to fresco. A finished Arundel reproduction is, therefore, really an oil picture without the usual glaze. Commercial cromo-lithography has a glazed surface and differs therefore from a real Arundel. As the necessary stone for cromos was most abundant in Germany, many of the stones for the pictures were prepared in Germany, although some were done in Paris; for instance the Bellini, "Mother and Child," from the Church of the Frari in Venice.

Perhaps it may be well at this point to finish briefly

the history of the Arundel Society. It closed its active career December 31, 1897. In 1899 it made a final disposal of its stock. The S. P. C. K.—Society for the Promotion of Christian Knowledge—took over the unsold copies of the pictures and has remained the chief owner, though other dealers have since made accumulations in trade. The Arundel Society gave its entire collection of water-color drawings and their frames to the trustees of the National Gallery, London. They gave the copies of all sepulchral monuments and collections of models and types used in the manufacture of fictile ivories to the Department of Science and Art. During its existence the Society had issued a series of publications dealing with the works of Art reproduced and giving accounts of the Masters. These publications are invaluable to the student and are difficult to find now. They were written by persons skilled in such matters; the account of the frescoes in the Arena Chapel at Padua, for instance, was written by John Ruskin.

It was my happy privilege to become a member of the Arundel Society about 1884. The rooms in St. James and Bond Streets, which were the Society's headquarters, were happy hunting grounds. There we looked over the work of the Society and revelled in delightful comradeship with great minds. It was typical of the Arundel Society that the loftiest mind was at the service of the lowliest member. We were all striving for the same goal, whether eager to learn or eager to teach. The necessity for dissolving the Society awakened real sorrow. I do not like to dwell on our last meeting, but it makes one proud to think that one belonged, in ever so humble a position, to a society that has done so much toward the revelation of human genius and spirituality. To a dweller in Brooklyn there is a peculiar pride that our Museum possesses, through the generosity of a citizen, a set of the Arundel reproductions, and I am sure no pains will be spared to make the set absolutely complete.

It must be remembered that the old pictures which the Society tried to preserve in the memory of people were real works of art, however imperfect, designed to teach and inspire; they were not objects of trade as many of our modern pictures are. The early artists of the Renaissance, like Giotto, had to discover form, perspective, light and shade, and color for themselves. Byzantine Art, their old master, had become petrified, and there was no one else to teach them. The first painters are therefore called Primitives, and their works have many imperfections, due not to carelessness, but to ignorance. By degrees they conquered. Giotto is wonderful in his versatility; he could not achieve perfection in his lifetime but he passed on the torch to his followers.

In Giotto's time and for a century after there existed a definite scheme of decoration for every religious building. This scheme had grown out of the vision of Christian revelation. It represented *ante lege*, *sub lege*, and *sub gratia*—that is *before the law*, *under the law* and *under grace*. For instance, the little Brancacci Chapel has one picture, "The Temptation," which is *ante lege*; another—"The Expulsion," which is *sub lege*; all the others are *sub gratia*, under the grace of Christ. For instance, the "Tribute Money," by Masaccio, gives a scene of Christ's life, told in one of the Gospels. On one side the Roman official asks and receives the tribute money; in the center are Christ and the Apostles talking together; on the other side, in the background, one of the Apostles is taking a piece of money from the fish just caught. There is no attempt at elaborate perspective; if you know the Bible story or even without knowing it, you understand the picture. "The Expulsion," in the same Chapel, was also painted by Masaccio, who had not yet achieved perfection, although he is fast emerging from the position of a Primitive. "The Temptation" was painted by Filippino Lippi who had achieved more perfection in human form. Sometimes the whole ecclesiastical scheme is carried



out in the decorations of a church and sometimes only one or two phases are given.

The Sistine Chapel shows the scheme with most elaboration. The Arundel Society reproduced five of the pictures. On the two side walls of the Sistine Chapel, below the windows, are, on one side, scenes from the life of Moses as law-giver, that is *sub lege*. The Arundel Society reproduced a fresco by Signorelli giving the last scenes in the life of Moses. On the opposite side are corresponding scenes from the life of Christ establishing the law *sub gratia*, that is, under grace. The Society reproduced the fresco by Perugino called Christ's charge to St. Peter. Perugino has nearly conquered in technique. In the ceiling are different frescoes representing *ante lege*, such as the Creation; but the Society only reproduced the two prophets, Jeremiah and Ezekiel, and the Delphic Sibyl. These were painted by Michael Angelo. In him we find the full perfection of Art. It will be well to bear in mind the plan of the ceiling. The ceiling is coved. On the flat space in the middle are nine scenes, five are *ante lege*, ending with the creation of Eve, the other four represent the Temptation and Expulsion and scenes from the life of Noah. Around these and above the windows on the curved surface are groups of the Ancestors of Christ and twelve colossal seated figures:—Prophets and Sibyls alternately. The Prophets, seven in number, are Isaiah, Jeremiah, Ezekiel, Daniel, Joel, Jonah and Zachariah. They, of course, are found in the Old Testament. The five Sibyls represent the nations that work for the Kingdom of Christ without direct revelation. They are the Libyca, ever young, standing for Egypt; the Erythraea standing for Arabia, also young; the Persica for Persia, old; the Cumæan Sibyl stands for Etruria and Rome, also old; the Delphica stands for Greece, ever young, like Egypt. The conception of these Sibyls grew out of the Epistle to the Romans by St. Paul, and stands for an explanation of comparative religion. Jeremiah and Ezekiel by their con-

trast embody the whole sweep of prophecy: the Delphica is the child of Hellas, daughter of Homer and Plato, or rather she represents Pallas Athenæ, the Greek goddess of Wisdom.

It is impossible in so short a space to characterize many of the Arundel reproductions. In some cases, a single fresco is represented; in many cases only individual figures. We are particularly happy that the Altarpiece by Giorgione at Castel-Franco is such a beautiful reproduction, for we do not yet know the fate of the original, just as in 1914 we were thankful that the Arundel Society had taken such care to preserve in color reproductions the Altarpieces of Memling and Van Eyck in Bruges and Ghent. True, there are not many copies, but those that exist faithfully record the loving conceptions of those early Flemish artists. What is really saved of these Italian and Flemish Altarpieces we do not yet know; but to those of us who have seen the originals the pictured presentments will always be a blessing.

There is one Arundel print which has always appealed to me. It is the so-called Wilton Diptych. The original has drifted down to us through the years, the artist quite unknown. We know vaguely that it was given to Richard II of England by his first wife, Anne of Bohemia, whom he dearly loved. It was probably painted before 1390. It represents Richard II, young, kneeling; behind him are St. Edward the Confessor, St. Edmund, king and martyr, and St. John the Baptist;—three Saints, for whom he had a special devotion. They present him to the Virgin and Child with attendant Angels. The peculiar blues indicate a Florentine artist, but this is only a guess. The charm of the picture lies in its simplicity and sincerity, and the air of joy that seems to breathe from the Angelic visitants would seem to indicate that its date must precede the unhappy contentions of the later years of Richard II's reign. The original is now, I believe, in the National Portrait Gallery, London, unless it has been hidden to protect it from the bombs.

May I venture to beg you to give yourself up to the charm of the Arundels? Do not expect perfection so much as intuition. Saints and Angels and Christ were very real personalities to the storm-tossed people of the centuries when those pictures were painted. Though sometimes the vision was vague the need was great and the hope inspiring. It seemed natural to the old artists that struggling humanity should be in close contact with the Church Triumphant; is it less natural now? In the Altarpiece at Castel-Franco there stand at the foot of the Virgin's throne doing homage to the Christ Child on one side St. Francis of Assisi; on the other side San Liberale, a warrior; that this, Christ is adored by the martial as well as by the religious element in life, the warrior being conceived as the defender, not as the aggressor, a very good lesson for the present time.

L. B. H.

## Japanese Color Prints Illustrating Samuel Smiles' Self Help

THERE has been placed on exhibition in the Japanese hall, devoted especially to things relating to foreign countries, a series of color prints made in Japan to illustrate stories in Samuel Smiles' *Self Help*. *Self Help* was translated into Japanese early in the Meiji period by Nakamura Masanao, under the title of *Saikoku risshi hen*, "The Western Countries' Book of Successful Careers." The writer does not possess a copy of this Japanese translation but the one in the British Museum catalogue is dated 1878. The translator was a man of such distinction that the following account from Count Okuma's "Fifty Years of New Japan," is of lasting interest.

Nakamura, born at Yedo in 1831, was already a considerable scholar in Japanese and Chinese classics when, in 1847, he became a pupil of the noted Dutch scholar, Hoshu Katsuragawa. He, however, gave up Dutch for English later, and studying hard, was said to have copied out an English dictionary. He served in the Tokugawa Government as an official Chinese scholar, went to Europe in 1866, and, returning in 1868, stayed at Shizuoka with the Shogun Yoshinobu. While he was there he translated the American Constitution, George Washington's "Farewell Address," and Mill's "On Liberty," and wrote anonymously an article on Christianity. In 1872 he came up to Tokyo and was employed in Government service. Relinquishing the caste of samurai and becoming a commoner, he established a private school, called the *Doninsha*, in 1873, which was soon crowded with students aware of his fame. Two years later he opened a girls' department and encouraged

英國の空地烏德へ如き時  
 疾を得て不具と成り其  
 國の陶器の粗さを憂ひ  
 數年工夫して精巧の品を  
 造り出し國の大益を成せり  
 或人之を譽て此人の疾あり  
 故に心を内に用ひて此術を  
 得たりと云ふといふ



JOSIAH WEDGEWOOD

The potter, a cripple with one leg, examines the wares the laborers are placing upon the shelves.



women's education. In the same year he was entrusted with the first directorship of the 'Tokyo Girls' Normal School and founded a kindergarten. In 1877 he was made professor in the Imperial University, and in 1890 he was elected a member of the House of Peers, and died the following year at the age of sixty, being honored with a special Imperial message of condolence.

He was a man of fine literary taste, of sound scholarship, and of classic mood. Warm in friendship and happy in doing good, he made no enemy and led a pure life, revering Heaven and loving men. His translations of Smiles' "Self Help" and "Character" had a greater influence over young men in the early seventies than any other book of the day. A devout Confucian scholar himself, he was also an admirer of Christian faith and morality, and was most fitted to interpret Western ethics to Orientals. That the country has made such progress in the new civilization is due to the efforts of such a gentle yet progressive reformer as well as to those of aggressive reformers like Fukuzawa and Niishima. Nakamura's school, while it lasted, was one of the three greatest private institutions in Tokyo, the other two being the Keio Gijuku and the Kyoritsu Gakusha.

Additional emphasis may be laid upon the influence of *Self Help* in forming the spirit of "New Japan." The book itself, essentially materialistic, was in accordance with the spirit of the Japanese reformers and the revolutionists of the time. It was taken much more seriously in Japan than in England or America, and, in a way replaced the Confucian analects among "progressive" scholars. Confucianism in itself has a basis of utilitarianism and Nakamura, a Chinese scholar, translated Smiles from the standpoint of a Confucianist who had been trained in Western philosophy. Fukuzawa had much the same point of view, without, however, being distinguished especially in Chinese letters, and hence was more amenable to Western ideas.

凡そ藝業を學べ善を盡し妙を極むるに至る  
 皆を許多の苦辛勉強にあり禮諾爾爾曰畫事  
 長せんも欲せん者其心を盡くあふ注し晨起より  
 夜臥ふまで他念あんと欲し是區學のふたつを  
 他の藝亦あつても亦然り一藝に卓絶せんことを  
 者へ如何の時をも論せを昼夜常に工夫を用ひ  
 遊戲もあつた才の天より受くるものなり

此の業の成否は勉強による事あり

天才を恃もば人刀を尽す可とあり



SIR JOSHUA REYNOLDS

The painter lectures on Art to his pupils.



合衆國有名の禽學者オリエンタル 畢度ピュー 棒バツ あつ時

旅行リョウ 一々イチイチ 多年思慮を殫ツツ して模寫モガ せ

粉本コホン を箱ハコ に入イレ 視威シイ 托トク 一置イツ せ數月スウゲツ 日ニチ

家カ へ歸カヘ り箱ハコ を開アケ せ見ミ せ鼠ネズミ 其内ナカ 一兼ケン

くひ画圖ガク 悉シツ く齧ガハ きて碎片サイペツ とあけり

畢度ピュー 棒バツ は是コノ を見ミ せ大心ダイシン を傷キズ まり一見イツケン

數日スウニチ の間恍惚マウダウ とくして失忘シツボウ せる者の如ノトコロニ 一

既スデ ち又マタ 舊キウ の如ノトコロニ く銃シュウ と手テ 一記簿キボ 鉛筆エンペツ を

携ヒラ へ林リン へ入イレ り禽鳥キンニョウ を捕ツク へ其形狀シキョウ を模寫モガ せ一々三年イチイチニシツネン 小

至シ ら度ド 一々画ガク 又箱ハコ へ満ミツ ち模寫モガ せ前時ゼンジ より更マダ 好コト きを覺オシ へしとを

JOHN JAMES AUDUBON

The naturalist discovers his box of drawings destroyed by rats.\*

Prints such as here described are about the last survival of old-fashioned Japanese color prints. They were made, presumably, in Tokyo and sold as presents for boys inclosed in an envelope commonly in sets of five or ten. The ten prints exhibited, of which a list is appended, may have constituted such a set.

Thomas Carlyle. His manuscript of the French revolution destroyed to kindle fires. The picture represents manuscript being burned by a lighted candle that has fallen upon it.

Bernard Palissy. The potter burns his furniture to fire his kiln.

Sir Richard Arkwright. The inventor's wife destroys his model.

Sir Joshua Reynolds. The painter lectures on art to two of his pupils.

James Watt. The inventor observes the steam escaping from a tea kettle.

Josiah Wedgewood. The potter, a cripple with one leg, examines the wares the laborers are placing upon shelves.

John Heathcoat. The inventor shows his first piece of bobin-net to his wife.

Benjamin Franklin, in a house protected by a lightning rod during a thunder storm.

Vaucanson. The inventor of the silk loom observes a clock when he was a boy.

John James Audubon. The naturalist discovers his box of drawings destroyed by rats.\* S. C.

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\*Audubon, the celebrated American ornithologist, when about to leave on an expedition, packed the pictures he had laboriously made in a box, and left them in the care of a relative. On returning, after an absence of some months, he found a rat had made its nest in his pictures and torn them in pieces. Utterly discouraged, he was overcome for several days; when he recovered himself he took his gun, note book and pencil and returned to the woods to again capture birds and draw them. At the end of three years his box was replenished, and he regarded his pictures as better than the earlier ones.

## BOOK NOTES

A privately printed Monograph devoted to the work and life of the watercolor painter, Dodge Macknight, has recently appeared from the pen of Desmond FitzGerald, whose private gallery at Brookline, Mass., contains many pictures by the artist. Within the compass of one hundred and fifty pages Mr. FitzGerald has included, under the title of Preface, a well-expressed and carefully reasoned exposition of the philosophy of art in general, an interesting personal biography of the artist, a collection of published reviews of the artist's work, and finally an appendix of letters published by the artist in the Boston Evening Transcript.

The latter may be considered first, for the reason that they give a first hand knowledge of Mr. Macknight's personality, and the assurance that had he devoted himself to literature instead of to painting, he would have been recognized as a master of literary expression, as a keen and sympathetic observer of human nature, and as a well equipped student of the local color and national characteristics of Spain, where he spent many years with splendid results as a painter. These reprints from the Boston Evening Transcript open with a remarkably vivid description of a bullfight in a small Spanish town; by no means a novel subject, but certainly as piquant and vivacious an account of it as has ever been devoted to the topic. This is followed by "Impressionist Notes" on local conditions and domestic life in Spain, based on the artist's own observations in the towns of Huerta and Orihuela, and again by other "Impressionist Notes" on the same subject, including the neighboring country as well as the towns. Then follows an account of "An Artist in Spain," relating to "Abanilla, a By-Path Village in Andalusia." Finally, we have "Actualities in Spain." All of these publications are enlivened by witty comments and comical incidents, and are otherwise remarkable for their extremely appreciative and sympathetic insight into Spanish national character.

To return now to the more essential matter of the book, which considers Dodge Macknight as a painter, it may be said that this artist, who is perhaps better known in Boston and in Philadelphia than in New York, has, wholly aside from the warm appreciations of Mr. FitzGerald, achieved a distinction in the art of watercolor which justifies an inclusion of his name with the best Americans in his specialty, not excepting Winslow Homer and



Sargent. He has never painted in a studio, he has never manufactured a composition, he has never sold a picture which was not a first-hand and off-hand impression of living landscape actuality in color. Temperamental affinities for strong color led him first, after his student days were over, to southern France, Africa and Spain, and he was subsequently not less successful in Mexico, in Utah, in the Grand Canyon of Colorado, in the White Mountains, and on the sand dunes of Cape Cod. Like most modern great painters, and many other great men, he was neglected and despised in the days of early effort, experienced the habitual tribulations and trials of poverty, and finally achieved his present rank by grim determination, unremitting hard work, and, last but not least, by undeniable and remarkable genius.

Macknight has been fortunate in his biographer, whose enthusiasm for the artist's work has been punctuated and emphasized by constant purchase of his pictures since Macknight's first exhibition in Boston in 1888. Moreover, this enthusiasm is so tempered by the unimpeachable philosophy of art found in the Preface, and by the good literary taste and quality of the biographical matter, as to make it clear that the author is an excellent judge of the painting art. No other painter has ever been so fortunate as to have his biography written by a lavish purchaser of his pictures, who has thus proven that his enthusiasm is one not only of words but also of deeds.

From this biography we learn that Macknight was born in Providence in 1860 and that he began his artistic career as a theatrical scene painter in Providence and New Bedford. He thus became acquainted with the technique of watercolor which is uniformly employed by scene painters for their sketches. At the age of twenty-three he began studies in a Paris atelier, which he continued for three years, interspersed with residences in minor French towns, and concluding in 1886 with his first trip to Algeria. He was already recognized at this time by a teacher who was far removed in sympathies from impressionism as an able and conscientious master of drawing and design, a quality which is not generally supposed to be a distinctive feature of impressionism. After a second visit to Algeria in 1887, Macknight resided generally at Moret-sur-Loing and on the island of Belle-Ile off the coast of Brittany, up to 1891. Between the years of 1892 and 1897 he worked and resided generally in Spain, then returning on account of the war with Spain to the United States, and finally settling in 1901 at Sandwich on Cape Cod, where he still lives.

In 1904 he returned to Spain for six months, and he subsequently has painted in Jamaica, New Foundland, Mexico, the White Mountains, and the far western states, previously mentioned. His one-man exhibitions began in the galleries of Messrs. Doll and Richards of Boston in 1888, and have been annually continuous in the galleries of that firm, with occasional gaps of a year, up to the present time. He has also exhibited at the St. Botolph Club in Boston, in New Bedford, New Orleans, Hampton College, Plymouth, London (John S. Sargent's studio), the Twentieth Century Club, Boston, and Mrs. Henry Whitman's studio in Boston. Macknight's first exhibitions in the United States appear to have been contemporary with the earliest exhibitions of Monet's work in this country, and to have experienced the same originally doubtful and halting acceptance, varied by enthusiastic appreciation on the part of specially gifted individual critics like Mr. FitzGerald, culminating later and ultimately in a pecuniary and financial success, which is, sad to say, the best proof for the world at large that the earliest few favorable criticisms had been the only just ones. As also occurred in Whistler's case, the critics who originally "came to scoff remained to pray." They seemed to think occasionally that Macknight had moderated his style and softened his color, but the truth obviously is that their vision, and not the artist's, was the vision that had changed.

Mr. FitzGerald's appendix closes with an abridged history, arranged by sequent dates, and a list of exhibitions, also arranged by sequent dates; and scattering notices are found throughout the book of the present location of the artist's paintings, of which a very large number are modestly mentioned as being in Mr. FitzGerald's Brookline collection.

Like all successful authors, Mr. FitzGerald has a heart for his subject, and, like all good men of letters, he has had something to say and has stopped when he has said it.

As above mentioned, Mr. FitzGerald's book is privately printed (by the Riverdale Press in Brookline, Mass.). The library of the Brooklyn Museum is greatly indebted to the author for a presentation copy.

Perhaps there has been no more potent influence in rousing the spirit of all the nations engaged in the conflict so recently ended than the poster.

Because of the poster's appeal men have flocked to recruiting stations; workers have thronged to shipyards, to ammunition factories; money has been raised in untold millions, and workers in the various war-interests have flocked to camps and overseas.

Designs for posters have been in every periodical and artists of world-wide fame have rivalled each other in their patriotic appeal.

To more than one of these designs the name of Joseph Pennell is appended and in the drive for the Fourth Liberty Loan his poster played a conspicuous part.

In this design, the result, he tells us, of a momentary vision of the consequence to New York, the "Miracle City," should the Teuton menace not be met and overcome, he shows us smoke and flame surrounding the proud towers of Manhattan; bombing squadrons of enemy planes circle overhead; submarines threaten all traffic, vessels are sinking, bridges are falling, towers toppling, while in the foreground a headless, helpless Liberty stands blasted and forlorn, the torch of enlightenment fallen from her nerveless grasp.

This is the poster whose inception and execution Pennell describes in a short monograph recently received by the Brooklyn Museum: "Joseph Pennell's Liberty Loan Poster, a Textbook for Artists and Amateurs," written and illustrated by the artist himself.

In this short sketch, he presents for us an explanation and a demonstration, stage by stage, of the manner in which a poster should be made. "The Poster" he claims in the brief introduction, "is the oldest form of artistic expression, dating from the cave dwellers. The greatest designers were the Ancient Egyptians and Assyrians and their posters, carved and painted, are now the most valuable and realistic records we possess of those times. . . . Not only did the people of old Egypt know what they represented but we know, and so a great poster tells its story, usually without words, for all time." Then Pennell goes on to relate step by step the various stages through which a design must pass and the technical methods which must be employed before it becomes a lithograph, "for most posters are lithographs," and to explain the necessity of a technical education for the poster-artist.

## MUSEUM NOTES

The Department of Fine Arts has received the following gifts during January, February and March, 1919: From Mr. S. P. Avery, eighteen gold bronze figures of Lohans (Buddhist apostles), and two larger figures of gilt bronze and cloisonné Lohans. From Mrs. Griffin Welsh, in memory of her son, William Griffin Welsh, two miniatures of Mr. and Mrs. John Skinner Griffin, by T. J. Hewley. From Mr. L. V. Lockwood, a set of the works of the British Poets, thirty volumes, American edition (for bookcase in the early American furniture exhibition). From Mr. W. J. Forbes, an oil painting, copy of Domenichino's Last Communion of St. Jerome, from the original in the Vatican. From Mrs. C. V. Sanborn, five plaster cast replicas of historic sculpture: an Assyrian Wounded Lioness, a circular relief of the Madonna and Child by Michael Angelo, a fragment of the Parthenon Frieze, and two groups of Singing Children by Donatello, also a relief in plaster of Cupid and Psyche, by Olin L. Warner. From Mrs. W. A. Putnam, a chintz bedquilt and a piece of eighteenth century chintz. From Mrs. Amanda F. Clark, a bronze medallion portrait of P. L. Armand de Potter by F. Vernon. From Mrs. John Bradley Lord, a Tanagra terracotta group of Electra and her Pedagogue, third century, B. C. From Mrs. Edward McClure Peters, a pair of American silver goblets, dating 1825, an early American music book, with portrait of George Washington, and a pressed glass cup plate. From Mr. Henry Goldman, a painting by Julius Rolshoven, entitled War Chief Sun Arrow. From Mr. Nestor Sanborn, an early eighteenth century pewter salter of English make.

The following works of art have been purchased: Seven Chinese jade carvings (R. B. Woodward Fund). A portrait of Truman Marsh, by Ralph Earl (Museum Collection Fund, 1918). The marble foot of a Greek statue, and a Babylonian stone relief representing a winged double-headed Babylonian god (R. B. Woodward Fund). Four eighteenth century gilt mirrors, with their original sconces (R. B. Woodward Fund). An oil painting entitled Mother and Child, by Mary Cassatt (De Silver Fund). An early American tinder-box (Batterman Fund). A pair of eighteenth century American salt glaze flasks, an eighteenth century Connecticut glass flask, and an eighteenth century American glass cup (R. B. Woodward Fund). Thirteen pieces of Greco-Roman glass, two pieces of Persian pottery, and a Greek marble head (R. B. Woodward Fund). A portrait of a Lady with Hydrangeas, by Henri Caro-Delvaile (Museum Surplus Fund).

The following loans have been received: From Mrs. George Thompson, a statue in marble representing a sleeping child, attributed to Rombout Verhulst, Dutch School, 1624-1698. From Mr. A. A. Healy, seven paintings as follows: Portrait of Catellanus Trivulcius, by Bernardino de Conti, 1475-1529; a landscape by N. V. Diaz de la Pena; Return from the Hunt, by John Lewis Brown; the Flagellation, by E. Delacroix; the Woodcutters, by Josef Israels; the Passing Storm at Hampstead Heath, by John Constable; and Going to Meeting, by G. H. Boughton. From Robert W. Macbeth, twelve early paintings by Arthur B. Davies, entitled: August Evening, or the Little Red Schoolhouse, A Double Realm, Group of Children, Gypsy Encampment, Hosts of Fairie, In the Old Rath, Little Dormouse, Madonna, Mother and Children, Nude, An Olympiad, Pastoral.



On January 11th the Curator of Fine Arts lectured before the Scarab Club in Detroit on "The Widening Refinement in French Gothic Cathedrals." Lectures were given on January 12th and 13th at the Detroit Museum of Art, one on "Optical Illusions and Architectural Refinements in Italian Medieval Cathedrals," and one on "The Architectural Refinements of Notre Dame at Paris." Three lectures were given by the Curator of Fine Arts at Michigan University on March 16th and 17th, all on the exhibition of Museum cathedral photographs then being shown at the University. A lecture was also delivered on March 19th at Oberlin College on the Museum cathedral research.

The La Jolla undersea group, the second in the series of three exhibits illustrating life beneath the sea at widely separated points on or near the North American coast, has been installed in the hall of invertebrates.

Early in January the curator of natural science made a trip to Florida as a guest of the Ocean Leather Co., of New York, for the purpose of investigating the resources of a new shark and porpoise fishery. Numerous specimens were obtained for the Museum, as well as notes and photographs.

An important gift for the Museum's marine collection is a rigged model of the American clipper ship "Alice," made and presented by Captain George E. Kuhnast.

Through an exchange of material with the American Museum of Natural History, the department of natural science has acquired a new series of lifelike wax reproductions of various species of reptiles and batrachians.

Since the beginning of the year the curator of natural science has lectured upon whaling, sealing, and fisheries subjects, or other oceanographic matters, before the Brooklyn Institute of Arts and Sciences, Linnæan Society of New York, United Anglers League, New York Academy of Sciences, Buffalo Society of Natural Sciences, Boston Society of Natural History, and the Rembrandt Club of Brooklyn.

A memorial exhibition of books by and about Theodore Roosevelt was held in the Library on Sunday, February the ninth.

Two recent acquisitions to the Library should be of practical use to designers for the trades. One is a folio volume on Persian Textiles consisting of fifty photographic prints illustrating original Persian and Paisley shawls, tapestries and borders.

The second volume is the gift of H. S. Blair of Glasgow, Scotland, entitled "The Paisley Shawl and the Men who produced it," written by the donor's father, Matthew Blair, and published in 1904. The author was brought up in the trade and entered business life at the time when the industry began to decline and thus witnessed its decay and extinction. Like many other Paisley boys of that period he was obliged to go elsewhere to earn a living. He returned to his native town after an absence of more than 40 years to find everything changed. The weavers were almost extinct and not a draw-loom existed in the town. In 1901 the Incorporated Weaving, Dyeing and Printing College of Glasgow organized a Special Loan Exhibition of Paisley shawls and similar fabrics, principally for the instruction of their students. It attracted much attention and a very general desire was expressed that some account of the industry might be written. Mr. Blair's book was the outcome of this desire. It contains many colored plates of shawls, illustrations of looms and several portraits of the men connected with the industry.



Among other acquisitions to the Library are the following: Comstock's *Wings of Insects*, Dana's *Century of Science in America*, Jourdain's *Old Lace*, Neuhaus' *Painters, Pictures and the People*, Nordhoff's *Whaling and Fishing*, Parsons' *Interior Decoration*.

The Museum's Print Process Exhibit was re-installed in the Print Gallery for a week during February for use of some special classes from the High Schools.

The Print Department has received 25 Danish etchings by the bequest of the late Dr. Axel Hellrung of Manhattan. It has also received from the Brooklyn Society of Etchers "St. Thomas," by Charles F. W. Mielatz. Mr. Mielatz exhibited as a guest of the Society in December last and the purchase of one of his important prints by the Society for the Museum was a very charming tribute to Mr. Mielatz as well as to the Brooklyn Museum. The Museum has also acquired by purchase the following etchings by Mr. Mielatz: *The Battery*, *Polo*, and *On the Beach—Scheveningen*. The Society has also presented to the Museum "The Forgotten Trench," by Eugene Higgins, which won the Helen Foster Barnett prize at the exhibition above referred to. Mr. Charles M. Johnson, the wood-engraver, has presented a wood-engraving of Woodrow Wilson made by the donor.



# MUSEUM MEMBERSHIP MEANS CIVIC ADVANCEMENT

## MEMBERSHIP IN THE BROOKLYN MUSEUM

The Brooklyn Museum is dependent solely upon private subscriptions and fees from Members for the means of increasing its collections. No other museum of its size is proportionately so slightly endowed, and no museum of its importance has so small an amount of funds to draw upon in carrying on its work.

Friends of the Museum who wish to be identified with the progress of the institution and those who are in sympathy with the work of extending its cultural influences will be cordially welcomed as members.

### MEMBERSHIP FEES ARE:

Museum Annual Member.... \$10      Sustaining Annual Member.. \$25  
Museum Life Member.... \$500

### MEMBERS ENJOY THE FOLLOWING PRIVILEGES:

- Cards of invitation to all receptions and private views.
- Two course tickets to spring lectures—reserved seats.
- Two course tickets to fall lectures—reserved seats.
- Complimentary copies of the Museum Quarterly, Guide Books and all regular publications.
- Annual pass admitting Members and friends on pay days.
- Complimentary tickets of admission for friends on days when a fee is charged.
- A Members' room expressly fitted for their convenience will be provided in the new sections F and G when completed.
- When visiting the building Members may inquire for the Docent, who will be pleased to guide them.

.....191

I desire to become a Museum.....Member.

Name.....

Address.....

Checks should be sent with application to Membership Secretary,  
Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

## FORM OF GIFT OR BEQUEST

I hereby give and bequeath to the BROOKLYN INSTITUTE OF  
ARTS AND SCIENCES, the sum of.....Dollars,  
to be applied to the Endowment Fund of the Museums of said Institute.

Signed.....  
125



## CATALOGUES AND GUIDES

Catalogue of the Collection of Pictures illustrating the Life of Christ, by JAMES J. TISSOT. 1901-'02.....	\$ .10
Catalogue of paintings. 1906, 1910, each.....	.10
Catalogue of Ancient Chinese Porcelains loaned by HENRY T. CHAPMAN [1907].....	.10
Guide to the Southwestern Indian Hall. 1907.....	.05
Guide to the Exhibits illustrating Evolution, etc.; by F. A. LUCAS, 1909 .....	.05
Catalogue of the Avery Collection of ancient Chinese Cloisonnés; by JOHN GETZ; pref. by W. H. GOODYEAR. 1912;	
paper	1.50
cloth	2.00
Guide to the Works of Art in New York City; by FLORENCE N. LEVY. 1916; cloth.....	.50
paper.....	.25
Catalogue of the Swedish Art Exhibition; by DR. CHRISTIAN BRINTON. 1916 .....	.25
Catalogue of the Exhibition of Early American Paintings. 1917 .....	10.00
Guide to the Nature Treasures of New York City; by GEORGE N. PINDAR, assisted by MABEL H. PEARSON and G. CLYDE FISHER. 1917.....	.75
Catalogue of the Franco-Belgian Exhibit. 1918.....	.50

## SCIENCE BULLETIN

Each volume of the Science Bulletin contains about 400 pages of printed matter or about 325 pages accompanied by 50 plates. Each number of the Science Bulletin is sold separately. The subscription price is \$3.00 per volume, payable in advance. Subscriptions should be sent in care of the Librarian of the Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

- Vol. I, Consists of 17 numbers by ten authors, and relates to mammals, birds, insects, marine invertebrates, problems of zoological evolution, and notes on volcanic phenomena.
- Vol. II, Consists of 6 numbers by seven authors, No. 6 being "A Contribution to the Ornithology of the Orinoco Region," by George K. Cherrie. Sept. 1, 1916.... \$1.75
- Vol. III, No. 1, Long Island Fauna-IV. The Sharks. By John Treadwell Nichols and Robert Cushman Murphy. April, 1916 .....

## MISCELLANEOUS

- Bibliography of Japan, by STEWART CULIN, 1916..... \$ .10
- Some Books upon Nature Study in the Children's Museum Library, compiled by Miriam S. Draper, 1908; second edition 1911.
- Some Nature Books for Mothers and Children. An annotated list; compiled by Miriam S. Draper, 1912.





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CATTLE ON THE PLAINS.

Painting by Emile van Marcke—in the collection of the Brooklyn Museum.



## Design, Craftsmanship and the Imitation of Nature in Ancient Art <sup>1</sup>

A LONG acquaintance with ancient art, from the time of the Greeks and Assyrians to the end of the mediæval epoch, has made its general character so familiar to the writer that modern art appears, as a whole, sharply in contrast with that which for so long has been the method of art of all nations. This generalization arose by an unconscious and intuitive perception, but it was later analyzed critically. I say this to explain how the point of view grew up which I seek to communicate.

In mediæval and other ancient art, as a whole, there seems to have been no desire for a purely realistic treatment. Of course there are cases in which there is some realism, as in the earliest art of all, the prehistoric carvings and paintings in France and Mesopotamia. We find it again in late Roman sculpture and painting, and in some mediæval art. But even in these cases the realistic tendency is rarely separated from decorative design. What was done was never wholly imitative, and only in the nineteenth century does one find the aim of making what the French call the "trompe l'oeil" in painting or "realism" in sculpture the supreme goal of art. Ancient art as a whole is ornamental and decorative. Even figure work is generally associated with ornament and is itself of a decorative character. In general appearance an ancient work of art frankly appealed to the eye as art, and imaginative insight was necessary to discern such phenomena of life as were suggested. In the

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<sup>1</sup> Paper read at the Seventh Annual Meeting of the College Art Association of America, March 20, 1918.

drama also this was the case, as one sees still in the Chinese plays.

The term "conventional" has been given to this fundamental quality in art, and in modern use this term "conventional" is opposed to "natural." But the ancients, when they represented life in an arbitrary way, did so unconsciously. The human figure, animals and plants were suggested within the easy limits of whatever crafts were worked in. From the high degree of intelligence so often displayed in their delicate insight into natural fact, it is evident they could have done more or at least as much in the way of imitation as a modern art student of six months' standing! But they did not do it. All over Asia and Europe there is the same absence of realism. They went along a narrow track satisfied with what this gave them in the way of liberty.

But in the eighteenth and nineteenth centuries a new method of art expression seems to be established. In this, the element of design gradually lessens and the effort toward complete imitation steadily increases. As this develops the ancient manner is termed "conventional." Of course design can never be entirely eliminated, but it has been masked, especially in Paris, behind the ever-present aim of insisting on realistic figures and flowers, as if such imitation were the essential element in art. We see this in the pottery of Sèvres, in furniture, in tapestries. After a century or so of such ideals, it is commonly said in commendation that a painting is "natural," while ancient art is said to be "curious" or "conventional." To-day, between the point of view of the connoisseur and that of most people, there lies a whole philosophy. For the one, art should not attempt to imitate nature; for the other, it should, and the degree of proficiency in so doing is made the criterion of merit. Hence, whenever the right limits of craftsmanship and the needs of design are recognized as a guide and as a controlling element in the statement of natural fact, there

is immediate conflict with the ideas of the public, and the public is inclined to turn away. One hears educated people, educated at least in some directions, say that such work "does not appeal to them" because they are ignorant of the element of design.<sup>2</sup>

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<sup>2</sup> Definition of "Design" and "Craftsmanship."—For the sake of clearness, I define *design* as the aim of making a work of art interesting and attractive by the effects of unity, contrast, variety and other means which affect the mind through the eye, apart from what is portrayed, and independently of the subjective content. A picture, a window or a carving can be made as visually agreeable as a good textile. If necessary, figures even may be arbitrarily dealt with, according to circumstances, in the way that textile designs are dealt with, so far as it is desirable to give decorative, ornamental appearance to the figure design. Exact imitation of life has no advantage in design as such, whereas monotony, repetition, redundancy, weakness, the use of improper material and so on are inexcusable, and are not redeemed by exact representation.

In practice, at the present time, the reverse of this is expected. Since education in design does not generally exist, people leave this element out of consideration and insist on exactitude in representation, or on trivial, extraneous or subjective matter. They mainly criticize the rendering of the figure. Occasionally one meets a person who understands design. His first expression is generally to commend what is right, and his further remarks are sympathetically directed to completing the artist's intention. He does not insist on faults in exactitude in imitating nature, nor on trivial extraneous points, and the contrast between the two methods of criticism is striking.

By *craftsmanship*, I do not mean the modern practice of one person voluntarily working as an artist in isolation at other things than painting or sculpture. This may be the only course possible at the present time, but it is not what existed in Rome, Byzantium or mediæval Paris. It was once universally the practice for workers to be trained by oral communication in a living tradition, and to gain experience through actual workmanship, including design. Work for the public was undertaken exclusively by men so trained, who had received the approbation of their predecessors and who, by their familiarity with everything connected with their calling, were able to bring to the problem a knowledge both theoretic and practical. The older men of repute were charged to elaborate plans and working drawings for large and complex works, which they afterwards help to direct and in part execute. Till about the sixteenth century men did not attempt to design what they could not execute, though large groups of men might be drawn together to work with and to carry out the ideas of the head craftsman, the "*maitre de l'œuvre*." Of course there has always been a considerable element of labor connected with art, such as the hewing of stone and wood, the sawing of which was done for the craftsman. But this does not so much apply to the decorative art of painting, and as work becomes more intellectual the more necessary is it that mind and hand be united.

By this once universally recognized system of coöperation all ancient art was produced. It now lingers only in a few out-of-the-way spots, in the

If the restrictions of craftsmanship are very severe, natural forms must be adapted to these limitations and positive ornament is the result. Much of ancient art with living creatures as motif was, for centuries, of this ornamental character, and all ancient figure work was restricted to some extent so that it might be in harmony with the ornament associated with it. But modern art, with its imitative quality, has been out of keeping with any kind of ornament, and so, intuitively, the ornamental element was dropped when modern, naturalistic rendering became supreme.

It would seem, therefore, that the use of the term "conventional" ignores the fact that there was in ancient art a rational respect for working conditions as cause of such conventionality, that the neglect of the quality there found indicates a contempt for working conditions, and art goes astray when this neglect or contempt is persisted in. The use of the term, then, is of questionable utility.

It is commonly assumed that art began in a crude schematic way, and that as it "progressed" it became more "natural." The skill to produce realism is, therefore, assumed to be "progress."

It is true that there is some ground for this. We can see, for instance, the Greeks advance from the fashioning of the rude zoanon to the beautiful figures of the Parthenon: their power to imitate nature added to the beauty of their sculptural creations. But there is beauty also in Greek work at a period when there was little skill in representation; and in later times they pushed imitative power too

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Alps of Europe and in the East. It will be evident, on reflection, that the more subtle and complicated points to be observed in any good work demand the care of one able to deal with them, and able to devise the means to carry them out properly. It is impossible to convey by drawings to a person working mechanically all the detailed requirements involved in the final product. To copy drawings necessarily implies a suppression of individuality and the loss of power to design; it destroys all the spontaneous variety which is so great a source of charm in ancient art, and gives to work so produced faults which destroy its value as art.





Ivory knife handle of the period of the first dynasty found at Gebel-el-Arat in Mesopotamia.

far, and the nobility of their art declined. Græco-Roman art carried this imitation to still further extremes and became vulgar and trivial.

But if one examines prehistoric art one can see in it an unusual degree of observation of natural facts; the ivory knife handle, for instance, found at Gebel-el-'Arat in Mesopotamia, of the period of the First Dynasty. Prof. Flinders Petrie says of this, "The spirit of the animals is magnificent, and is the finest and most natural of all, unsurpassed by any later work." (Ancient Egypt. Part 1, 117.) Yet this handle was fitted to a flint knife, showing that while men were still ig-



norant of the use of metal, they were able to see clearly the natural forms of animals! In later epochs, in Egypt and Assyria, art became schematic and ornamental.

These facts show that both primitive and decadent art may be realistic, while that of a period of great experience may be more purely ornamental.

We may therefore ask, what then is "progress?" The common notion seems to be that there is difficulty in representing nature exactly. It takes a good deal of time to attain skill to do so, and all people have not the natural aptitude requisite, so, when it is achieved, it is looked upon as evidence of superior artistic faculty.

Modern thought is so impregnated with this idea that even explorers speak of their finds as Prof. Petrie does above; he extols work as "magnificent" and "fine," because it is naturalistic. The modern position has made the "Fine Arts" to be imitative art. The conventional or ornamental arts are dubbed "Industrial Art," "Decorative Art," or "Applied Art," and while Fine Art has been highly valued, the rest has been regarded as of no particular merit or importance.

So general was this point of view in the nineteenth century, that even the great apologist of mediæval architecture, Viollet-le-Duc, had views so tinctured. He speaks of a "radical revolution" in the thirteenth century when sculpture "abandoned the errors of the Byzantine school." He talks of artists having left the "superannuated methods;" of "their chisel becoming freer;" and of "observation of nature making unexpected progress." From such teaching it results that, when modern figures are required to fill an empty niche in an old gothic building, the sculptor generally portrays them with so much realism that they are out of keeping with their surroundings, and instantly appear modern to an eye accustomed to ancient examples.

The explanation of the matter in both Greek and Me-

diæval art, is found in craftsmanship. Mediæval figures were carved out of a block of stone lying horizontally, and the conception was governed partly by the practice of carving from the block and partly by architectural association. For architecture was then itself a stone-craft, carried on by masons.

A parallel is found in the fresco-painting used as a vehicle for decoration. In this it was not until the late fifteenth century that an attempt was made to treat decoration realistically. Early mediæval sculptors and painters were in contact with Carlovingian ivories, illuminated manuscripts, and Byzantine silks and textiles, so, both by their experience as craftsmen and by education, they conceived their work on the decorative basis of design and color, with but a slight suggestion of natural fact. The early Quattrocento painters, including Giotto, had the same habit of mind, and, as Ruskin showed, never descended to the imitation of the obvious, but designed their work in a manner suitable to their material and to the position the work was to occupy.

But how was such work regarded in later times? Both in Italy and France, in the nineteenth century, the now valued "primitives" were looked upon with disfavor. The works even of Botticelli were left in the dust of an attic in Florence till they were discovered and brought down to the gallery they now honor. Precious works of the early masters were also long neglected in the Louvre as not being considered worth the expense of carriage! The superb sculptures of the Parthenon, when they were first brought to London, were spurned as inferior copies of Roman work and left in a wooden shed till, at last, they were permitted to enter the British Museum.

In view of such startling facts, the idea of "conventionalism" as opposed to "naturalism" seems due to a prejudice of our forefathers, and indicates a state of mind in which all that was characterized by the ornamental, decora-



MEMORIAL SLAB OF MASTER HUGH LIBERGIER \*

tive quality of ancient art, was looked upon with disfavor. In the second half of the nineteenth century the painter, Burne-Jones, was laughed at for making drapery as if "cut out of tin." The fact that untold generations had worked on a decorative basis in a large part of the civilized world, was ignored. With supreme contempt for "savages" "heathens" and the "dark ages," it was assumed that "progress" was identical with the form of naturalistic rendering.

In such an atmosphere it came about naturally enough that "conventional art" meant inferior art. If such work was necessary in order to restore churches of mediæval character with stained glass windows or carving, for instance, this could be done "industrially." "Decorative art" was considered sufficient for the artist who had failed in the "Fine Arts." "Conventionalism" was considered the distinguishing mark of ancient art, so conventionalism was aimed at as an end.

All this is the inevitable result of ideas brought from Italy in the sixteenth century, which have ruled in the art world in Europe ever since. The mediæval ideal of art continued in a weakened form into the sixteenth century until 1563, when contempt for mediæval conceptions was voiced even by the Church, which for so long had fostered the kind of art which it now condemned. The tendency to imitate Raphael and to accept the doctrines of the "Renaissance" had been growing for some time, and now it became supreme.

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\* THE MEMORIAL SLAB OF MASTER HUGH LIBERGIERS.—He was master mason of the church of St. Nicaise at Rheims, commenced in 1229, and died in 1263. This is a representation of a well known citizen lately deceased and is there for an example of how a subject from life was transformed into a design of ornamental character in the thirteenth century. The leafage on the capitals is quite naturalesque, a new feature at this time, and yet forms a design.

The figure is that of a craftsman, a mason who both designed and erected his work, as indicated by the compass, the set square and the measuring rod, or "*virga geometralis*." The fact that he holds this measuring rod implies that he superintended the actual work in stone, as the documents of the period show the mason or "*tailleur de pierre*" really did.

Yet kings and princes, bishops and abbots had, for many a century, lavished wealth and time upon the very work which was now flung out as barbaric and worthless! This they had done in the belief that it was precious and desirable. But a new ideal had now been set up, which rapidly became the "folkway." What formerly was "right" was now "wrong." The Italian version of "the antique" was alone recognized, and under this cloak the imitative quality was inculcated in academies and schools of art, and Northern decorative design was utterly despised.

And all the time the sixteenth-century philosophy of Italian art was fundamentally wrong. To-day, with existing means of study, we know what ancient classic art really was; but at the time of the Renaissance there was hardly an elementary acquaintance with the art of the Greeks. With all their great imitative skill, the Greeks never abandoned the principles of ornamental design or worked other than as craftsmen. By them, imitation of nature was not allowed to overleap the bounds of propriety, and, in their delicate ceramic paintings, we see that the Greek artists had ornamental, constructive design in view, along with all their wonderful freedom of touch and inspiration gained from close study of life.

The fact is, therefore, that the academic propaganda, spread throughout Europe in the sixteenth century, broke up a tradition not merely mediæval, but one which had its origin far earlier. Contempt of Craftsmanship and admiration for imitation in art very soon resulted in the loss of the once general facility and delight in pure design. Degradation of craftsmanship ensued, the craftsman himself was called "a vile artizan" by Testalin of the Paris Academy. All art of the old régime fell under a stigma of reproach. Popular art, so long cultivated in England and France, was regarded as "vulgar"; and people, discarding every tradition they had, sought enjoyment elsewhere. They lost their taste for folk-song and dance; for decorative interiors;



they ceased to care for art of any description. They ceased also to find enjoyment in country life. "Life" was henceforth to be had only in cities, in the lurid light of the music-hall, where scantily dressed dancers gave novelties, flavoring of obscenity, in an atmosphere of smoke. Men in out-of-the-way country places were drawn to this life like moths to a flame; whereas, in earlier days, the pageant, the dance, the song, the warm interior, with a few loved pieces of furniture, and, on feast days, gatherings around the monuments of the town, made multiple centres. Contempt for "vulgar" art changed all that, and now amid a hundred artistic fads, no one knows surely where the right path lies.

Happily, however, another tendency is beginning to make itself felt. Examples of ancient art are being brought here, purchased at large prices, and treasured in homes. The once despised gothic figures and oriental decorations are now sought for by amateurs. This may prove to be a passing phase, but the indications are it is something more. Though some may buy such things to be in the fashion, others buy them because they love and enjoy them. Is not the reason found in the artistic quality of design and material? Is not the spell which has existed so long being broken, and something like an anti-renaissance growing up? That is to say, the fundamental philosophy of the renaissance is being discovered to be an error.

Michelangelo no longer dominates the mind as once he did when he said that "art is great in proportion to the nobility of what is represented," and that "the better the imitation the better the art." Another spirit is in the air, and in every country people of taste and education, who are no longer beguiled by illusive catch words, see that any motif can be made beautiful by right design and suitable execution. There is a new appreciation of and a development in skill in craftsmanship. Though the novelty of this has had its day, and the impossibility of reviving ancient arts in the way they used to be carried on is recognized, there is a -



#### GWATSUTEN

(The second of the Twelve Deva Kings.)  
The Moon Deva (Sanskrit, Tchandra of Soma).

A woman holding in both hands a disc emblematic of the moon.

Attributed to Hōkyō Tokuo of Kyoto, Kwan ei Period (1624-1644).

Brooklyn Museum Collection.

growing interest and desire for such craftsmanship as may be possible in our time.

In every country a few have become aware of this craftsman's ideal and have fostered it, and, as time goes on, the few will influence the mass. The influence of ancient art is beginning to create an appreciation for that which only recently was discarded, and, in the end, the broad fact must come into view that the world's art has arisen out of craftsmanship, that men did not design out of nothing, and then have their drawings blindly realized by an uninterested executant. The ancients, who created the objects we copy, themselves had nothing to copy; the men who developed new ideas were the actual workers who made

the things. Previous to the sixteenth century the stone mason and the carpenter designed their buildings in stone or wood; works in gold and enamel were designed by the goldsmith; statues were conceived by those who carved them in the block; the designer of stained glass was the glazier; painters worked from the scaffold on the wet plaster on the wall; the mosaic worker planned his figures and laid his cubes in the mortar himself. The word "artist" had not been invented and every one who worked was named from the craft in which he excelled. Design was therefore understood because every craftsman had to think out what he wanted in his own material and had to carry it out in a process with which he



#### TITEN

The first of the Twelve Deva Kings.  
The Earth Deva (Sanskrit, Pritivi).  
A woman holding in her left hand a bowl containing peony flowers and the right hand in a muchu.  
Attributed to Hokyo Tokuo of Kyoto  
Kwan ei Period (1624-1644).  
Brooklyn Museum Collection.



was familiar. Paper did not yet exist, so no one could make complete drawings. Parchment was used, but for slight sketches only, to be developed later in working.<sup>3</sup> Is it not a remarkable fact that decadence in art came about just when paper came into use, when academies were formed and craftsmanship began to be despised, and when imitation was set up as an ideal? All this is not theory but historic fact. It is also certain that wherever the idea of uniting design and execution finds development a new invigoration of art and beauty develops too. If, therefore, there is reason to teach art, this aspect of the matter cannot be neglected. There must be a new conception of what should be taught as art, so that every educated person may be enabled to enjoy right design and colour and find therein a source of enjoyment and repose. This will have an effect on society which nothing else can produce, an infinitely greater effect than can be attained by mere material accumulation.<sup>4</sup>

C. H.

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<sup>3</sup> In the fabric rolls of Exeter cathedral it is recorded that a sheet of parchment was purchased in 1389 for the design of the East window "*pigendum magnum fenestram*."

<sup>4</sup> While these lines were being written, the President of the Architectural League of New York publicly insisted on the value of craftsmanship. In a lecture where the lecturer was introduced by him the speaker insisted on the fact that the Japanese bronzeworker wrought objects himself, put these in a box of his own making, on a stand he had carved. Such love have they for their work, he said, that they never copy their designs.

Such public testimony is all of a piece with that coming from distinguished London architects as Sir T. Jackson and Prof. R. C. Lethaby and we see, therefore, that the finest Oriental art and the most recent thought concerning Mediaeval art are in perfect harmony with all that we know concerning the production of the wonders of Ancient Art.

## Further Notes on Blackburn

THERE is certain fascination in discovery, no matter how unimportant, and indeed most progress has been accomplished because a passion for discovery of one sort or another is innate in the human breast.

To find the given name of an artist which has hitherto eluded the biographer, may well seem a trivial undertaking to him who learns how to harness some one of the elements, and yet the identification of a heretofore unclassified humming-bird is just as stimulating to the ornithologist as the locating of the blond Esquimaux to the Arctic traveler.

Three men interested in Blackburn approached the question of his given name from different angles. The writer while compiling a Catalogue for an Exhibition of early American portraits in 1916 was struck by the fact that the leading Museums listed examples of Blackburn's work under the name of "Jonathan B. Blackburn" yet the description of the signed portraits themselves gave the signature as "I. Blackburn." An examination of the authorities led the writer to discard the "B" as without foundation. Mr. Frank W. Bayley, of Boston, while hunting for some light on Blackburn, found in the *New Hampshire Gazette* of October 30, 1761, in a list of unclaimed letters at the Portsmouth Post Office, one for a "Joseph Blackburn." For two years Mr. Lawrence Park has been gathering material for a descriptive list of all Blackburn's known works, and in the course of his investigation found that of the eighty odd portraits identified, about two-thirds were signed and all bore the signature "I. Blackburn" and none "J. B."

Of course the discovery by Mr. Bayley was not proof positive that this unclaimed letter was meant for the artist



but taken with the result of Mr. Park's research, which showed that the latest date on a signed portrait was 1761 and of the sixteen portraits of Portsmouth people those which were signed all bore the dates 1760 or 1761, it seemed to point to the reasonable conclusion that Blackburn was in Portsmouth in those years, and that an unclaimed letter there for a "Joseph Blackburn" in 1761 probably furnished the key as to what was his given name, especially as Blackburn disappeared from view in that year.

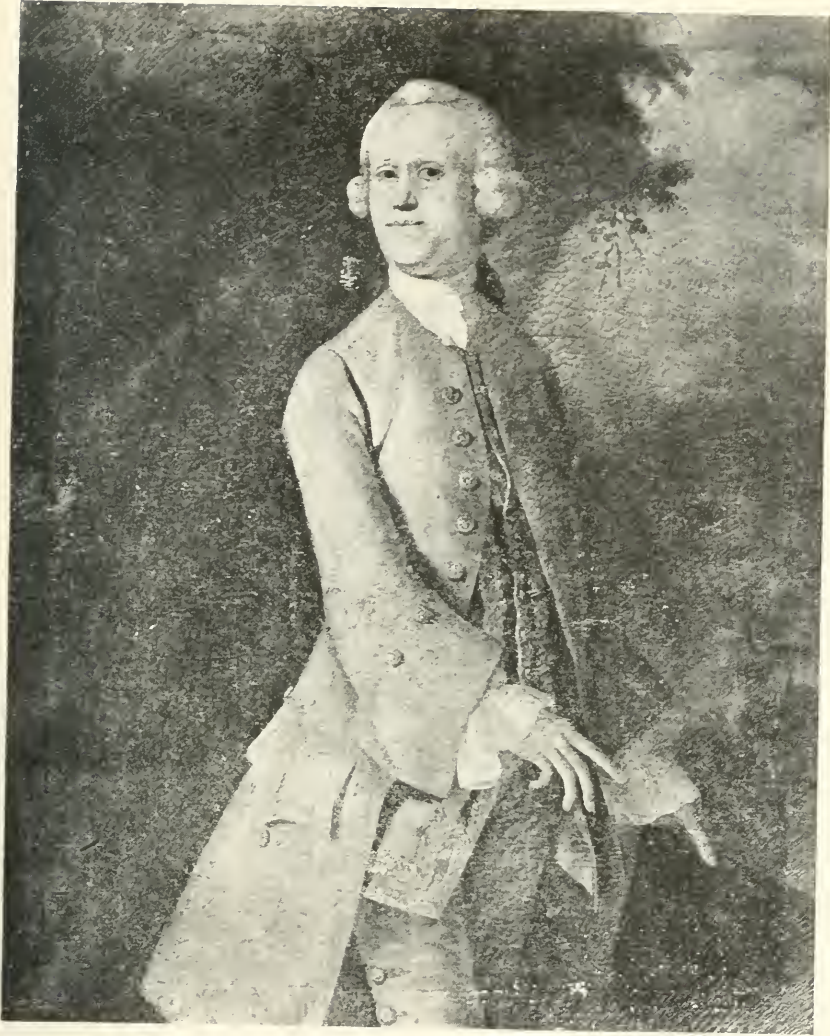
These three men, Messrs. Bayley, Park and the writer, met in Portsmouth in August, 1918, for the purpose of examining four Blackburn portraits in the home of Miss Susan Wentworth. On all four the signature "J. Blackburn" appeared in the usual place, and in the general discussion which followed, what his given name might be seemed a fruitful field for further investigation. This led to the two articles lately published, one by Mr. Park<sup>1</sup> and one by the writer<sup>2</sup> which set forth the reasons which would seem to prove that whatever Blackburn's given name might have been it could not have been "Jonathan B."

In February, 1919, four hitherto unidentified Blackburn portraits in the possession of Mr. Wallace T. Jones, of Brooklyn, were examined by Mr. Park and the writer. These portraits were all of the Phillips family, ancestors of their present owner, and an examination of the portrait of Andrew Faneuil Phillips<sup>3</sup> showed the unique feature of having two small letters after the capital beginning the given name. It appears clearly to the eye to be "Jos" and the writer unhesitatingly so stated. It was then for the first time he was informed of Mr. Bayley's discovery of the record of the unclaimed letter for a "Joseph Blackburn" in the Portsmouth Post Office as corroboration.

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<sup>1</sup> "Two Portraits by Blackburn." *Art in America*, Feb. 1919.

<sup>2</sup> "Notes on Blackburn and his Portrait of Lettice Mitchell." *Brooklyn Museum Quarterly*, Vol. VI, No. 1, Jan. 1919.



PORTRAIT OF ANDREW FANEUIL PHILLIPS 3  
by Blackburn.

BLACKBURN'S SIGNATURE.

In examining the illustration the following must be borne in mind: In all the signatures except this, no other letters follow the capital letter of the given name. Most are in small print, about four or five are in script, as will be seen from this example and also in the signature on the portrait of Hon. Joseph Greenleaf in the Metropolitan Museum.

All the signatures evidence that Blackburn used the Italian hand. Assuming that Blackburn received his education in England, we are told that the Italian style of the Renaissance greatly influenced the old English cursive writing, which lost its disjointed and angular characters and acquired the freely written and linked up manner exemplified in the style taught by the great penman, Peter Gery.<sup>4</sup>

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<sup>3</sup> Following is a description of the portrait kindly furnished by Mr. Park.

Life size, standing, and shown nearly to the knees with his slight figure turned three-quarters to the left, and his brown eyes directed to the spectator. He wears a yellowish brown coat with wide cuffs and without a collar, and trousers of the same color. The coat, slightly opened, shows a blue waistcoat trimmed with gold braid. The buttons on the coat are worked with gold threads. His powdered wig has two rolls over the ears and is tied with a black queue bow. About the neck is a white neck-cloth tied under the chin and tucked into the top of the waistcoat. His left arm hangs at his side with the hand holding his black cocked hat, and his right hand is held in front of his waist with the fingers slightly outstretched. The background is composed of a dark overhanging cliff with vines, and at the right is a distant landscape with a reddish brown sky.

Signed and dated at lower left in script, Jos. Blackburn, Pinxit, 1755. H. 50": W. 40".

<sup>4</sup> "Penmanship of the XVI, XVII and XVIII Centuries" by Lewis F. Day.

An examination of Bickham's work <sup>5</sup> shows that the Italian running hand was in fashion at the time when Blackburn could have been taught, and comparison with the alphabets shown in Plate 52 make it clear that Blackburn used this style in this signature. Analysis of the signature itself makes the "Jos" sure by eliminating other possibilities. At the time Blackburn wrote, the letters "I" and "J" were interchangeable. In script either the short or long capital "J" was used <sup>6</sup> and it will be noted in the signature illustrated the "J" is slightly below the line. The second letter of the given name is an "o" for the following reasons: It could not be an "i" because Blackburn used the Italian "i" which was dotted high above the level of the letter. (See Blackburn's use of the two "i"s in Pinxit.) This is confirmed by the alphabets shown in Bickham, Plate 52. The "s" is also correctly made according to the Italian system of writing. The small "s" in use at the time Blackburn was taught was made like a small thin and tilted capital "S" with little curve at the top but ending in a well defined dot <sup>7</sup> something like the "pothooks and hangers" taught us in our childhood. The two small letters after "J" could not together be a "u" as the artist's method of making the letter "u" is shown in "u" in Blackburn and follows the style of the day. By elimination, therefore, we prove what appears so clearly to the eye, that the name signed to the Phillips portrait is "Jos Blackburn." If Blackburn were taught in America the same analysis would apply. The boyhood writing book of Cæsar Rodney (one of the signers of the Declaration of Independence) dated 1743, is to be sold at auction at this time <sup>8</sup>

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<sup>5</sup> "The Universal Penman; or the Art of Writing Made Useful to the Gentleman and Scholar as Well as the Man of Business," London, 1733, G. Bickham.

<sup>6</sup> Plate 52, Bickham. Examples of handwriting by the writing masters, N. Dove and Emanuel Austin.

<sup>7</sup> See Bickham (*supra*).

<sup>8</sup> "Cæsar Rodney (1743), His Hand Writing and Arithmetic Carefully Taught By James Vidat." Henkel's Catalogue; Philadelphia, Sale, June 13, 1919. Lot 62.



and an examination of the reproduction in the sales catalogue shows the same "o," "s," "i," "u" and "J" as Blackburn used on the Phillips portrait.

This article, which is a continuation of the note on Blackburn published in the *Brooklyn Museum Quarterly* for January, 1919, may well contain all the data found which will throw any light on the artist for the purpose of helping others in the search.

There is almost a complete absence of the name of Blackburn in our Colonial records. As we have good reason to believe that Blackburn spent considerable time in Boston, naturally a search would start in the records of Suffolk County, Massachusetts, for any light they might show. The result of examination discloses no deed of a grantor or grantee of that or a similar name in the whole seventeenth and eighteenth centuries except one,—a deed of a Walter Blackborne to an Elizabeth Blackborne in 1641. The probate records beginning in the seventeenth century discloses no Blackburn, Blackbourne, or Blackborne until 1801 when the estate of Abner Blackburn, a barber, was administered. There is a card index in the Massachusetts Historical Society showing the name of every grantor and grantee in the Registry of Deeds, the names of witnesses and of every person whose estate has been administered, together with the names of the bondsmen thereon, executor, witness, legatee or devisee, as well as the names of every person mentioned in the general town records from 1630 to 1800, and in these no name of Blackburn appears other than in the one deed above mentioned.

The entire absence of the name of Blackburn from the Boston records leads us to the following almost inevitable conclusion,—Blackburn, while most of his clientèle came from Boston, never took root there, but was a bird of passage, a traveling artist.

Following Mr. Bayley's lead a search was made of the Boston newspapers,—the *Evening Post*, the *Boston Post*



*Boy*, and the *Boston Gazette*, which is not yet complete, but the *Boston Gazette* yields a little light as it had a custom of printing a list of unclaimed letters in the Boston Post Office. The list would appear in about every other issue, and in that of November 17, 1755, we find that there were two letters in the Post Office for "Mr. Blackburn." On August 30, 1756, there is recorded another letter for "Mr. Blackburn," and on the same date there is one for "Joseph Blackburn." From the dates on Blackburn's portraits of Boston people we can reasonably conclude that he was in Boston in 1755 and 1756. As there is no record in those years of any other Blackburn in Boston in any one of the town records, it is a fairly safe conclusion that this Joseph Blackburn was the artist.

An examination of the forty-nine volumes of the *New York Genealogical and Biographical History* discloses only five references to a Blackburn. The records of the New York Historical Society failed to disclose anything of material interest. There is a copy of a Will of a Martha Arnold of London, March 27, 1786, which mentioned as legatee a John Stephenson, and there is a copy of Stephenson's Will which had a John Blackburn of New York as one of its Executors.<sup>9</sup> There is also a published copy<sup>10</sup> of a letter from John Watts of New York, one of the leading Tories of the time, to General Monckton in England, dated February 4, 1769, in which Mr. Watts acknowledges a letter of General Monckton's of November 3 (1768?) which apparently, among other things, was to serve as a letter of introduction for a Blackburn. Mr. Watts says, "I shall pay the proper respect due to your recommendation of Mr. Blackbourne, our town is become so full of strangers, those who want a good connection, stand now in need of introductions, which was otherwise, but a very little while ago." In the post-

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<sup>9</sup> New York Genealogical and Biographical History, Vol. 36, pp. 23 and 24.

<sup>10</sup> Massachusetts Historical Collections, Fourth Series, Vol. 10, pp. 602, 603.

script, Mr. Watts says, "Mr. Blackburn I find to be a virtuoso, he is often out of town and is now so."<sup>11</sup> The first definition of virtuoso in the Century Dictionary is one who excels in painting, and it may be fairly concluded that Mr. Blackburn, whoever he was, at least was interested in art in some form.

We know that Blackburn painted the portrait of Sir Jeffrey Amherst who was commander of the British forces in North America in 1759.<sup>12</sup> We also know that a British General by the name of Sir Robert Monckton succeeded Amherst.

The fact that no Blackburn portrait has been found with an authentic record as painted in New York, and none painted anywhere later than 1761, would seem to indicate that Blackburn the artist never visited New York, for surely, if he had, he would have followed his custom of signing and dating his portraits and one would have turned up before this time.

In the writer's former article he took exception to the christening of the artist as "Jonathan B." by the Metropolitan Museum, and to show the force of a bad example, in the *Allgemeiner Lexikon Der Bildenden Künstler* appears the name of "Jonathan B. Blackburn" and the authority therefor is stated to be the Catalogues of the Metropolitan Museum. This reference work attempts to connect "Jonathan B." with a "John Blackburn" in London, and the writer's translation of the text is, "As his name (Jonathan B.) disappeared in Boston about 1765, and as a few years afterward a portrait painter, John Blackburn, in 1769 exhibited portraits and ideal paintings in the Free Society of Artists in London and about 1772-75 in the Royal Academy an identity between the two artists can be suspected." As the writer pointed out in the former article, there is no au-

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<sup>11</sup> Ibid.

<sup>12</sup> Art in America. Feb., 1919, p. 70.

thority for "Jonathan B.," and the artist disappeared in 1761 and not 1765. While the note in the German Lexikon may not connect our artist with John Blackburn it may be that the London exhibitor was the Blackburn introduced by Lord Monekton.

The writer follows the example of Mr. Perkins and merely states the facts for the purpose of preserving a clew in the hope that further facts concerning Joseph Blackburn may be discovered.

A critical examination of the signature on the Phillips portrait made many times and under favorable light conditions leads the writer, with the assent of Messrs. Bayley and Park, to state their belief that the American artist's name was "Joseph Blackburn." The discovery of the unclaimed letters for Joseph Blackburn at a time when there was no other Blackburn in the Colonies, so far as can be found, and at a time when Blackburn was in New England would seem to clinch the matter. It would be more satisfactory if we could discover from whence he came and where he went, but no record of his existence other than as here and in the former articles set forth has come to light.

The portrait upon which the signature "Jos. Blackburn" appears, while not in Blackburn's best style, is interesting for many reasons. Andrew Faneuil Phillips, the only son of Gillam and Marie (Faneuil) Phillips, was born in Boston on October 1, 1729; at the outbreak of the Revolution he sided with the Tories, but remained here until his death in 1775. His mother was a sister of Peter Faneuil and his father, Gillam Phillips, was the son of the leading bookseller of Boston. Thus connected we can feel sure that the portrait of this young blade of twenty-six depicts the fashion of the day.

J. H. M.

## Cattle on the Plains

PAINTING BY EMILE VAN MARCKE <sup>1</sup>

THE Brooklyn Museum is to be warmly congratulated on its recent acquisition of a large canvas by Emile van Marcke, *Cattle on the Plains*,\* one of the masterpieces, in the opinion of many critics, of this well known painter, and the gift of Mr. A. Augustus Healy, President of the Brooklyn Institute of Arts and Sciences.

It shows a broad sweep of lowland and a far-reaching depth of wooded meadow and marshy river bank along which the bulky cattle wind their lazy way homeward. The canvas is golden with late afternoon sunlight which breaks through threatening storm clouds and illumines the scene in broken masses. The tall, slight stems of the autumn-tinted poplars on the river bank seem ready to bend and quiver in anticipation of the storm, and the sea-gulls overhead are beating their way landward before the driving gale. Only the sleek cattle are unconscious of the threatening clouds and, in characteristic contrast to the horse in the middle distance who turns his head to sniff the blast, the thronging cows swing slowly homeward, the leader stopping an instant to gaze out of the canvas with inquiring eyes.

Every inch of the canvas shows the purely objective quality of Van Marcke's art, a healthy, forceful style with no pettiness and no sentimentality. His work may not have the simplicity or what Van Dyck calls the "elemental significance" of Troyon's; but the play of light and shade in

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<sup>1</sup> BIOGRAPHICAL NOTE.—Emile van Marcke de Lummen, born at Sèvres, August 20, 1827, was the son of a Flemish landscape painter who had married a Frenchwoman noted as a painter of flowers. He studied at Liège whither his parents went in 1831 and where he attended the art school, and at an early age he married Mlle. Robert, daughter of the director of the factory at Sèvres, where van Marcke also worked from 1853-1862. Awarded medals at the Salons of 1867, 1869, 1870, he was decorated with the legion of honor in 1872. Died in Paris, 1890, after an illness of six years.

\* See frontispiece.

this particular picture and the restless grouping of the cattle both in movement and coloration are admirable in their technical accomplishment. "Van Marcke's cows," said one critic in the *Gazette des Beaux Arts*, "are not rustic like those of Troyon, clumsy and boorish like their peasant masters, they are 'boeufs de luxe' grown fat in a palatial byre and their glossy hides of silken black or white silhouette themselves strongly against the soft pastures of Normandy."

One hears continually of Van Marcke as pupil of Troyon. Strictly speaking this statement is not correct. The two men had met at Sèvres, where both were for a time employed, and Troyon lost no time in recognizing the talent of his young confrère. Often in affection or admiration when working side by side at Fontainebleau the younger painter may have addressed his friend as "maître," and as they drew together directly from nature he may have received good counsel and advice from the painter whose fame was already established. But of the ordinary relationship of master and pupil there was none.

Troyon's constant advice was draw, draw, draw "sans relâche," and one would have to be Van Marcke to profit as he did by such advice. Every evening for several years, after the work of the day was over, he never failed to set himself at the appointed task "copying and recopying in all positions all the casts of animals he could procure, studying assiduously at the same time their anatomy. Thus familiarized with their shapes and proportions he was ready when face to face with nature to render their movements, their gait, with the decision that brief indications demand." Then in his very first studies out of doors, he reaped the reward of all this preparatory work and his progress was marvelously hastened. His earlier works met with extraordinary success and after having received medals from the Salons of 1867, 1869 and 1870, in 1872 he was decorated.

Until this time, when quitting Paris each spring to find some sequestered corner of the country where he might pur-



sue his studies uninterruptedly, chance or caprice had decided his destination; and it was chance too which decided what his models should be—horses or mules, goats, sheep or cows, which posed for him in the various picturesque corners of France which attracted him in turn, the Landes, the Pyrenees, Normandy, Brittany or the Sologne.

But with the advent of easy circumstances which the appreciation and ready sale of his pictures brought him he was able to satisfy his desire of having “*son chez-lui et ses bêtes à lui*” also. Cows had always been his preference and Normandy became his country of adoption. After having made Tréport his chosen painting ground for seven years he decided to buy at Bouttencourt, in the rich valley of the Bresle, a charming little country seat where a studio was soon installed. But he was nearly always on the border of some bog or brook whither he had led his models, the cows that belonged to him, and of which he could dispose at will. “Every year on arriving,” says Emile Michel in the brief account of Van Mareke’s career given as introduction to the catalogue of his works, “he bought seven or eight beasts of varying breeds, chosen for their shapes and colors much more than for their economic value, and the butchers of the neighborhood, who **profited** from these purchases, laughed in their sleeves at the **naïveté** of this ‘citadin’ who paid cash down and very dearly for the beasts which he was obliged to re-sell to them at their own price when summer was ended.”

One wonders how he kept his freshness of impression coming year after year to this same corner of Normandy, how he succeeded in discovering unexpected aspects in a type of painting which after Troyon and the Dutch one would have imagined to be exhausted and “one admires all the more this frank honest painting without tricks or expedients, so wholesome and so robust, which attract alike both artist and amateur.”

G. M. Y.

## Notes on the Spring Exhibitions at the Brooklyn Museum

### THE SIGNIFICANCE OF WHALING MEMORABILIA

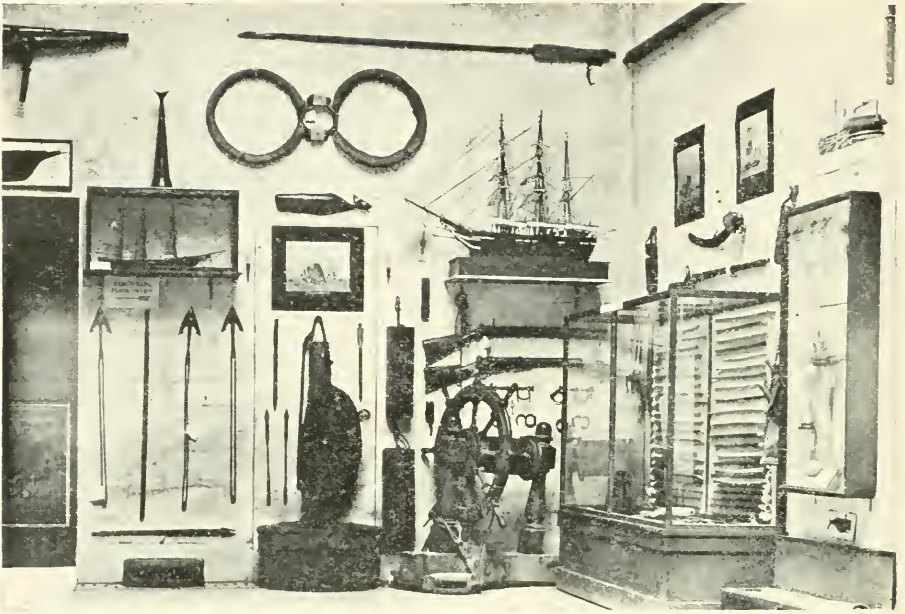
THE temporary exhibition of materials reminiscent of the old American whaling industry, which during April and May converted one of the small galleries on the top floor of the Museum into a veritable Spouters' Tavern, was the first display of a collection which has been gradually accumulated by the Museum and to which it is intended to add appropriately in the future. Ultimately the whaling apparatus, and related objects, will be installed in permanent quarters in the new wing of the building, where the arrangement and decorations may be carried out in accordance with a plan which will link up even the most mouldy, battered, and prosaic of the specimens with the vital and stirring past of Long Island whaling.

It is but a short generation since whaling was a great industry in the United States. In the words of W. S. Tower,<sup>1</sup> "Whole communities were dependent on its success. When voyages were successful there was prosperity and plenty. When voyages failed there was hardship and hunger. Fortunes were made and lost. The foundation of many a stately old mansion in New England rests on 'oil and bone.' But whaling was not a passing boom, not a thing apart from all other interests, not local in nature and local in effect. Its influence as a social and economic factor was widespread. Whaling was a unit in a great whole—a part of the vast industrial interests of a growing country. It is so no longer. Whaling is practically dead. The almost complete cycle of whaling activity is a good lesson in economics—the lesson of a flourishing enterprise quickly wiped out by changing economic conditions. The history of whaling forms an important chapter in the commercial history of the United States."

Whaling has had a many-sided share in developing American culture and world influence. In the earlier years of our inde-

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<sup>1</sup> A History of the American Whale Fishery, 1907.



TWO VIEWS OF THE WHALING EXHIBITION.

pendence, whaleships carried the flag to obscure corners of the earth, and whalers not only discovered and recorded numberless islands in the great Pacific, but were also, for many decades, the pioneer visitors from the United States among aboriginal peoples, from the Arctic to Patagonia, and around the world. Even in the opening up of Japan, the influence of the Yankee whaling skipper who rescued and educated Manjero had penetrated the Island Kingdom some years before Commander Perry laid his course for the Bay of Yedo. During the Civil War the whaling fleets supplied to the United States Navy officers and men who, in addition to other high qualities, had no equals as boatmen. Whaling, with its established ratio of the profits awarded to labor and to invested capital, and its share or "lay" system in lieu of fixed wages, is one of the best examples of industrial coöperation. American whalers invented, or at least adapted and elaborated, the admirable craft of scrimshawing. And, best of all, whaling has given us a native romance such as neither Dutch nor Biscayan nor British predecessors had either brought forth or inspired, and, which, from Melville's "Moby Dick" in 1851 to Ashley's "Blubber Hunters" in 1906, and before and since as well, counts a literature so extensive that no bibliographer has yet unearthed and listed all the titles. Most of this is the direct and unaffected writing of the adventurous whalers themselves, and, though now all too little known, it rings with the "surge and thunder" of a Yankee Odyssey.

Long Island whaling began before the middle of the seventeenth century, and, according to Starbuck, it was the first organized prosecution of the whale fishery made by Americans. Daniel Denton states quaintly in his "New York" (1670), "Upon the South-side of Long Island in the Winter, lie store of Whales and Crampasses, which the inhabitants begin with small boats to make a trade Catching to their no small benefit." Oddly enough, it is this primitive phase of the fishery that has alone survived on the island to the present day. Long Island ships engaged in pelagic whaling began to sail the seas about 1784, in which year two whaleships cleared from Sag Harbor. Between that date and 1875, at least six Long Island towns, excluding the port of New York, sent out whaleships; and at the climax of the fishery Sag Harbor had 63 vessels, and her nearest rival, Greenport, about a dozen. Whaling mementos, however, now seem to be relatively scarce on Long Island. A considerable quantity of the old apparatus may be in the possession of the families of former whalers, but the material is evidently scattered, and thus far only a few pieces of





JAGGIN' WHEELS  
from the Whaling Exhibition.



scrimshawn from Sag Harbor, and a notable aggregation of whaling weapons and gear from Cold Spring Harbor, have found their way into the Brooklyn Museum. The greater part of our excellent collection had its origin in New England hulls.

The specimens in the exhibit recently ended comprised most of the weapons, tools, and tackle employed in the capture and subsequent disposal of a whale, and also instruments of navigation and other articles of frequent use on board the vessels, as well as models, prints, photographs, and scrimshawn. The last term, it may be well to explain, refers to the great variety of trinkets, ornaments, and beautified objects of utility, some of them of great artistic value, which were manufactured by whalers from sperm whale ivory, often in combination with bone, whalebone, wood, silver, mother of pearl, etc. Etched whale teeth, walking sticks, jewel or ditty boxes, and pastry markers or "Jaggin' wheels," are among the commonest of scrimshawn productions, although the variety is as limitless as sailors' imaginations. This art was developed by American whalermen, and disappeared with their passing; it is extraordinarily interesting in that it constitutes perhaps the only truly native handicraft of the people of the United States.

The Brooklyn Museum seeks to obtain representative rather than exhaustive collections of the old whaling memorabilia. It has no wish to vie with the splendid and peculiarly appropriate museum in New Bedford. It desires merely to install a permanent exhibition which will show the facts and suggest the spirit of Long Island whaling and whaling times. With this end in view, it welcomes gifts of objects appertaining to the whale fishery, which can here best be made to carry their message to posterity.

## MARINE CAMOUFLAGE

A special exhibit which attracted widespread attention during the spring and early summer was the display of models, designs, and other objects illustrating the practice and some of the principles of marine camouflage. The exhibition was arranged by the curator of the department of natural science, and was made possible through the interest and coöperation of Mr. William A. Mackay, of the United States Shipping Board, Camoufleur of the Second Naval District, and Lieutenants Harold Van Buskirk and Everett L. Warner, of the Camouflage Section, Bureau of Construction and Repair, United States Navy. Numerous other naval officers, members of the American Society of Marine Camoufleurs, and

others, also contributed to the success of the exhibit by lending illustrative material.

A series of photographs made in the naval laboratories at Washington, D. C., and Rochester, N. Y., showed successive stages of the experimental work by means of which the colors and patterns employed in the camouflage designs had been arrived at. These illustrations included views of the elaborate periscopic "theater" at Rochester, in which painted models of ships were tested under conditions which simulated, in all essential respects, the open ocean. The history of marine camouflage was briefly traced by means of labels and colored models, while approved as well as experimental designs of the "low-visibility" type, the British and American "dazzles," and the French system, were shown by means of models, photographs, and colored lithographs issued by the Navy Department.

A case in the center of the exhibition room contained a miniature convoy of transports in charge of a cruiser and a flotilla of destroyers, each camouflaged model being an exact replica of its namesake, or, rather, the original working model from which the transport or war vessel had been camouflaged. A simple, illuminated theater, equipped with a periscope, enabled visitors to observe a model as if from a submarine point of view, and, moreover, demonstrated surprisingly well the distortion and other types of illusion produced by the camoufleur's design.

### PENCIL DRAWINGS BY FRANK MURA

Another Exhibition which aroused widespread interest was that of the drawings—about seventy in number—in pencil, colored chalk and in pencil with a delicate water color wash by Mr. Frank Mura. The subjects were, generally speaking, landscapes from the south shore of Long Island, but there were some subjects from the shore of the East River and a few from England. The remarkably sympathetic and tender quality of these designs was what might be expected by those already familiar with Mr. Mura's work and high reputation. The pencil drawings were comparable in effect to the most successful etchings and only differed from them in the fact of being small and individual productions not to be multiplied by an engraver's plate. The Exhibition derived additional interest from the fact that it dealt almost entirely with Long Island subjects. It was only in 1917 that Mr. Mura left his Paris studio to reside in the United States. Born in 1861, in Alsace, he was

taken by his parents to New York as a child and brought up there, becoming an American citizen. He made his studies as an artist mainly in Holland and in Munich; subsequently he lived for many years in England, mainly in Sussex and Essex, and it was not until 1914 that he removed to Paris.

## WILD LIFE IN ART

Not least in importance among the exhibitions held during the month of April was the exhibition of "Wild Life in Art" a title covering the works of contemporary artists which, either in painting, sculpture, or black and white, found in animal life their motif.

These works represented every variety of viewpoint, from the stylistic creations of Hunt Diederich, Gaston Lachaise, Eli Nadelman and Henri Caro-Deville to the sincere, devoted, realistic studies of Cark Akeley, Gerald Thayer and the gifted young Italian sculptor, Rembrandt Bugatti, who died two or three years ago and whose giraffe "with its humor, pathos and other sturdy qualities," remarked one of the critics, "is almost in the rank of the greatest animal sculpture." Thayer's bird in autumn brush and foliage, probably one of his numerous studies in concealing coloration done some years ago, was a serious study of the details of a given thing under a given condition in natural surroundings, and "as an example of human patience and visional fidelity was unsurpassed by anything else in this collection. One could return to it often as the sort of thing by which a man in keeping tight rein on his own fancy gives impetus to the fancies of others. In a certain, perhaps restricted sense, for every intention is bounded by its limitations, this was an imitation of nature, a copy transcribed word for word." This was true also of the Akeley study of a pair of elephants helping a wounded comrade off the field of battle, a study where the spirit of the story it tells has suffered somewhat, says Guy Pène du Bois in the *New York Evening Post* "from the naturalist's habit of conscientiousness, and Akeley, in multiplying the transcription of facts and of those details which belong rather to knowledge than to vision,—to any such excited vision as would be drawn to this scene,—has in this group gone a long way beyond truth." But in spite of this over conscientiousness which leaves nothing to chance, says nothing at hazard, the artist's account of the wild life he had seen was measured, full and rich in authority. Looking at it no one thought of the Zoo or of the Jardin des Plantes. It conjured up a vision of African forests, of trees uprooted by those great

trunks, of the close-pressed herds plodding and shuffling over the ground, of the strange, remote, and almost unrecorded life of the jungle. Herzel's work also showed this exact and rather detailed study of animal life, but animated with a very decided sense of the dramatic element in the world of the jungle, while Rungius, the painter of the prong-horned antelope and of the bull-moose in his native woods, showed himself not only a skillful draughtsman but an artist to whom richness and depth and juiciness of color made a special appeal, although this often had to be sacrificed to the exacting demands of science.

Robert H. Rockwell, a member of the Museum Staff, was well represented by his bronze group *The Deadlock*, a Tragedy of the North Woods, and by his design for a fountain, *Polar Bears and Seals*, which "while not so monumental in character," said Miss Carey in her *New York Times* criticism, "as Mr. Akeley's work, has a certain kinship with it in downright truth telling and scrupulous observation. There are no vague spaces or misunderstood relations of parts, and the visitor, accustomed to the more or less superficial small talk of art, feels an agreeable sense of security in its direct expressiveness." Mr. Herbert B. Tschudy, another member of the staff, attracted much attention by his canvas, *Chameleons of the Sea*, a study of the ocean depths, while Mr. Miranda's groups of catfish and moray realized to the full the serpentine liteness of the one species and the grotesque ugliness of the other.

Aside from these names, however, the greater number of artists represented in the exhibition employed the wild life they dealt with as a "cog in the machine of aesthetic expression." "There was style enough," said Miss Carey, "in the bronzes of Hunt Diederich"—to swing immediately to the other end of the scale—"to make a Paris holiday," while Gaston Lachaise was another sculptor in whom style dominated realism without excluding a deep knowledge of organic structure and anatomical detail. His Peacocks with their schematic curves and bold silhouettes were first peacocks and then decoration—amusing, handsome decoration, that freed the mind from a too slavish devotion to nature. Eli Nadelman in his deer carried still further this detachment from realism, as realism is ordinarily understood, while Henri Caro-Devaille, in his irresistibly gay and entertaining paintings of the Gallic rooster, played with line as Lachaise in his Dolphins played with volume. "The linear veracity of his composition in this series is that of dance music played by Heifetz and his rendering of the psychology of the bird must be accepted by all those who know the species."

According to the criticism of Mr. Guy Pène du Bois, the important note of the Exhibition was struck by Robert W. Chanler in his *Giraffe and Gulf Stream Screens*. "He is the real decorator of this country. His blue screen, faced on one side with southern water rich with fish and on the other with a fleet of home-going galleons is one of the most representative examples of his art, while the large panel, still on exhibition in the Museum and representing giraffes in a forest through which the light shines, is a much earlier example and serves to show the extent of progress made by him in the decorative field. Here the realistic tenets are leashes on a naturally rampant imagination. Trees and animals are treated with the logic of literal fact, their decorative possibilities restricted only by this,—the flow of line and the massing of color. It rings a note of youth, frail, tender in color as compared with the mature bloom of the later screen where the Gulf Stream surpasses the literal fact in riches—gayly colored fish swimming to and fro, a wealth of potent detail and a harmony in endless lines, a sinuous array which run in unforgettable harmonies."

In addition to these artists, to whom nature and art are riddles to be profoundly considered before a guess may be adventured, a less strenuous group was amply represented who take their pleasure with animal subjects lightly and produce very ornamental versions of the shapes and colors of the animal world. Eugénie Shonard's *Marabou* showed her interested almost exclusively in the decorative qualities of line and mass, and Carton Moorepark's pastel studies of King Vultures, Mandarin Ducks, Flamingoes, Pheasants, Storks, etc., preserve the general features of these rewarding fowl without too much insistence upon the vital essence. Bruce Horsfall's *Vultures*, poised on the brink of a canyon whose depth and color held a whole world of suggestion, formed a striking note with its black and white and deep orange tones against the opaline distance, and Frank Weston Benson's important group of over a dozen wash drawings of ducks and geese showed such rapid execution that only a sportsman would recognize how characteristic were the swift studies of blue bills and red heads and how true the picture of their flight and the suggestion of their environment.



## BOOK NOTES

The library is indebted to Mr. Samuel P. Avery for a copy of a book in two volumes (octavo), written by Charles Knowles Bolton, librarian of the Boston Athenaeum, and published by its Trustees (1919). The work is entitled: "The Founders. Portraits of Persons, Born Abroad, Who Came to the Colonies in North America Before the Year 1701. With an Introduction, Biographical Outlines and Comments on the Portraits." This book is the sixth publication made by the Boston Athenaeum from the Robert Charles Billings Fund, the preceding works being devoted to special phases of early American history.

The two volumes contain one hundred and forty biographies, which are illustrated by one hundred and sixty portraits. These are printed on one hundred and fifty photogravure plates, twenty of the Founders being represented by two pictures.

The origin of this work is described as follows in the first paragraph of the Introduction: "In March, 1917, the proprietors of the Boston Athenaeum and their friends were invited to inspect a collection of portraits—engravings and photographs—of persons who came to the Colonies in North America before the year 1701. The exhibition attracted wide attention, and this illustrated catalogue has been issued in response to many requests for information." The introduction then proceeds to point out that the period covered by the collection is considerably earlier than the time of the quoted names of early American portrait painters, beginning with Blackburn and Copley, and that with special exception of a few painters of English birth or tradition, and one or two of Continental derivation in the 17th century, nearly all the portraits are by unknown limners. As regards the identification of artists who were active in America in the 17th century, up to 1684, only three names are mentioned by the Introduction. That the pictures themselves were frequently of mediocre quality is to be expected under these conditions, but this deficiency is made good by their historical and personal interest.

The arrangement of the work is wisely made by locality, beginning with Carolina, Virginia and Maryland; continuing with New York, New Jersey, Pennsylvania and Delaware; and concluding with New England and the West.

That portraits should have been found of all the Founders is naturally impossible, but the number of those who are not represented is astonishingly small, and the names of such omissions are carefully specified by the author.

A very important part of the work is the concluding section, which is devoted to apocryphal, doubtful and mis-named portraits, under the general title of "Portraits under Discussion." This admits of the inclusion of many important biographies, which are represented by unauthenticated portraits, and the account of the reasons for debating or doubting their authenticity adds greatly to our confidence in the reliability of those which are published in the body of the book. The Index is preceded by "Comments on the Portraits" under an arrangement which follows the original local arrangement of the book, and includes explicit accounts of the ownership, execution and coloring of the originals. The exclusion of this matter from the matter of the biographies adds greatly to the clarity and conciseness of the authorship. The biographies themselves are written with a light touch, and contain much interesting personal matter. They are of modest dimensions and rarely over two pages in length. From the foregoing account it will be realized that this book is in reality an illustrated biographical dictionary of all the important original settlers of the

territory which afterwards became the United States. From this point of view, the importance of the book lies in the accessibility and authority of the information offered relating to the early settlers in North American territory, aside from the remarkable interest of the portrait collection by which it is illustrated, which was originally the starting point and basis of the text. That the entire work has been one requiring, first and foremost, an intimate acquaintance with original authorities and documents, and beyond that an incredible amount of industry and conscientious pains-taking in the matter of special details, goes without saying. The comments on the pictures alone represent a vast amount of labor.

The generally remarkable character of the book led the reviewer to address some inquiries regarding the original collection of portraits to the author, from whose reply the following extracts are quoted: "For a long time I have felt that these portraits must grow in historical value as the country enlarges. It was time, therefore, to go over the field with some discrimination in order to eliminate absolute fakes, and to discuss with some critical care portraits which are of doubtful authenticity. I have tried to put on record, as you will see at the end of volume two, everything that bears upon a portrait, and wherever possible I have quoted from contemporary letters, because I feel strongly that experts in different parts of the country should be considered. . . . The Trustees were greatly interested in the exhibit just referred to, and then suggested that I use the exhibit as a pretext or excuse for exhausting the field as far as possible, and (under the guise of a catalogue) getting out a complete record of all the known portraits of those who came to this country before the year 1701. This we have done, and as you will see we have spared neither money nor time in getting photographs of pictures in country houses throughout the country."

The two volumes, bound in cloth, and printed on an all rag stock, are sold by the Boston Athenaeum for \$12.00 net. A limited edition of 450 copies was printed, of which a few remain unsold at this date. The following extract is taken from the circular published by the Boston Athenaeum: "The work comprises a photogravure reproduction of every known portrait coming within the limits of this investigation. Nearly half the portraits are from photographs taken especially for these volumes and represent English, Dutch, German, French, Swedish and Bohemian settlers, ranging from Maine to South Carolina. Many of the pictures never have been adequately reproduced up to this time, and some never have been seen in any book. The volumes have the latest biographical information obtainable in regard to each person, and critical notes on the portraits themselves. There is also an historical introduction relating to portraiture in America."

"Among the many portraits now reproduced for the first time are: The remarkable and hitherto unknown painting of Sir George Downing, a graduate in the first class at Harvard College, and ambassador from King Charles to the Netherlands; the portrait of George Jaffrey, the opulent New Hampshire merchant; Mrs. Davie, an aged woman, famous in her day; and two ancestors of well-known families in old New York, Simon Veeder and Epke Banta. A contemporary miniature on ivory of Governor Winthrop is also first reproduced in this book."

"The ancestry of Sir Nathaniel Johnson, governor of South Carolina, is now first made known—indicating the value of the work to students. Much illuminating and often amusing material has been dug out from the great mass of British state and colonial papers, relating notably to Virginians."

## MUSEUM NOTES

The Department of Fine Arts has received the following gifts during April, May and June, 1919: From Mr. A. Augustus Healy, an oil painting by Emile van Marcke, entitled *Cattle on the Plains*. From Mr. F. W. Hinrichs, an oil painting by Edward Moran, representing a fishing fleet. From Mr. Alfred W. Jenkins, two oil paintings: *Diana*, by F. Ballard Williams, and *The Interior of a Cathedral*, by Jan Bosboom. From Mrs. Tom Cochran, a pen and ink drawing, dated 1865, by Constantine Hertzberg. From the French Government, a pair of Sèvres vases with swan decoration, designed and executed by M. Bieuville, and known as the Albi vases. From Mrs. Helen Foster Barnett, a Victory Medal (Art War Relief). From Mr. Edward C. Moore, Jr., eighteen small animal bronzes, by Christian Fratin (1810-1864) and Pierre Jules Méne (1810-1879). From Mrs. Adrian Van Sinderen, an English silver muffineer, dating 1741. From Mrs. Alfred T. White, an inlaid picture frame. From Mr. Samuel P. Avery, six bronze medals, nineteen ancient Chinese bronzes, and seventy-one pieces of Chinese cloisonné.

The following works of art have been purchased: An oil painting representing a mother and child by George De Forest Brush. An oil painting of ducks, by Charles Jacque (Charles Stewart Smith Fund). A set of Elizabethan bed hangings in petit-point (Loeser Art Fund and Benson Fund). An early American Simon Willard clock (1780), (Batterman Fund). An early American corner chair (1750), (Batterman Fund). An early American brass candlestick, (early 19th century).

The following loans have been received: From Mr. H. F. Barrell, two early 19th century American portraits, of Mr. and Mrs. Barrell. From Dr. Faneuil Suydam Weisse, a portrait of George Bethune, of Boston, by Gilbert Stuart. From Mr. Frank L. Babbott, two oil paintings: *Driftwood*, by Winslow Homer, and *The Orchid*, by J. Alden Weir. From Mr. Walter H. Crittenden, two oil paintings: a portrait of Elizabeth Goldthwaite, by Copley, and a landscape, by George Inness. From Mr. Barr Ferree, an oil painting, *The Last Judgment*, attributed to Franz Pourbus. From the artist, Camillo Innocenti, four paintings, as follows: *Sciabale Verde*, *Mattino*, *The Mirror*, and *Camera Gialla*. From Mrs. Charles S. Homer, six watercolors by Winslow Homer, as follows: *Palm Tree*, *Bahamas*; *Boatman*; *Nassau*; *Tornado*, *Bahamas*; *Two Girls and Boat*, *Tynemouth*; *Fisherwomen on Beach*, *Tynemouth*. From Mr. S. R. Guggenheim, twenty-three oil paintings, as follows: *Landscape*, by Maurice Braun; *The Shepherdess*, by Jules Adolphe Breton; two landscapes, by Corot; *Late Afternoon*, by Charles François Daubigny; *New England landscape*, by William R. Derrick; *Landscape*, by N. V. Diaz de la Pena; *Landscape*, by Jules Dupré; *Landscape*, by Henri Harpignies; *The Storm*, by George Inness; two paintings of *Sheep*, by Charles Jacque; *The Breeze*, by Louis Loeb; *Souvenir of Monterey*, by Charles Rollo Peters; *Halt to Warm*, by Frederick Remington; two landscapes, by Julian Rix; *Portrait of Louis*

XIV, by Jean Baptiste Santerre; Pastoral, by Jean Antoine Watteau; Norwalk Valley, by Carleton Wiggins; Pastoral, by Frederick Ballard Williams; Landscape, by Alexander H. Wyant; Portrait of a Woman with blue turban, artist unknown. From Mr. Charles F. Bound, a marble statue, replica of "The Greek Slave," by Hiram Powers, with a colored marble pedestal. From Miss Mary E. Butterick, an American serpentine front maple desk. From Mrs. William C. Gulliver, a set of ten eighteenth century American chairs, ladder-back type. From the artist, René Lalique, twenty-eight pieces of Lalique glass.

The Department of Ethnology notes the accession by purchase of two maps of New Netherlands and New Jersey—also of an atlas of 8 maps.

Through gift a mirror-set East Indian embroidered cotton curtain has been added to the collection, also a valuable polished celt from San Domingo, W. I., and two specimens of beautiful lace made on machinery by the donor from designs found in the Brooklyn Museum.

In the Department of Textiles a valuable gift has been received from Mrs. Alfred T. White of an Indian shawl of very rich color and design and of very fine quality.

Miss Theodora Wilbour has presented a velvet court robe from the Bengiat Collection richly embroidered with gold and silver thread, and an embroidered silk wafer holder and chalice cover.

Miss Marion Terry has sent to the Museum as loan a collection of old lace, heirlooms in the family,—amongst other items a lace flounce of Irish point, a modern copy of the old point Ardee, a lace handkerchief of old Honiton, and a length of very fine point de gaze.

The most notable gift that the Museum Library has received for sometime is a collection of Bibles from Mr. Alfred T. White. They include the following: MS Codex of portions of Old Testament, 2 vols., 10th and 11th Cent.; MS Bible, Minuscule, 13th Cent.; Greek Testament of Erasmus, 1516; Luther Testament, 1st issue, 1522; Luther Testament, 1530; Bishop Latimer's Bible, 1543; Erasmus Paraphrase in English, 1548-9 (2 v.); King James Bible, 1611; Eliot's Indian Bible, 1663; Massachusetts Psalter, 1709 (first of the Gospels printed in this country in English); Sauer's Bible, 1743 (first complete Bible printed in America in European language); New Testament, 1781 (printed by Aitken, Phil., during the Revolution); Bible printed by Aitken, 1782; printed with recommendation of Congress; O'Callaghan, List of Editions of the Scriptures, printed in America, 1881.

The Library made a selective exhibition of books on lace and textiles in the dome room at the opening of the lace and textile exhibit on April 28th. These books were later transferred to the Library where they will remain until the close of the exhibition.

The Librarian spoke at a Long Island Institute meeting, May 7th, at Pratt Institute, on the Best Books in Natural Science suitable for small libraries, published during the last year.

Among recent accessions to the Museum Library are: Adam's "Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia"; Beasley's "Attic red-figured Vases"; Buck's "Old Plate—its Makers and Marks"; Gregorovius's

"History of the City of Rome in the Middle Ages"; Miller's "In the Wilds of South America"; Murray and Hjort's "Depth of the Ocean"; Tenichev's "Broderies des Paysannes de Smolensk," etc., etc.

Supplementing the exhibition of "Wild Life in Art" by the Natural Science Department which opened April 1st, the Print Department showed in rooms 1 and 2 of the print gallery, a collection of etchings by Frank W. Benson and Will Simmons. At the same time, in another room, landscape drawings by Frank Mura were on exhibition.

The Curator of prints gave a talk on how prints are made to a class of students from the Brooklyn Public Library, on April 4th.

An exhibition of Arundel prints, the gift of Mrs. Joseph Epes Brown in memory of her husband, was opened in the print gallery on Sunday, May 18th, and will continue through the summer.



# MUSEUM MEMBERSHIP MEANS CIVIC ADVANCEMENT

## MEMBERSHIP IN THE BROOKLYN MUSEUM

The Brooklyn Museum is dependent solely upon private subscriptions and fees from Members for the means of increasing its collections. No other museum of its size is proportionately so slightly endowed, and no museum of its importance has so small an amount of funds to draw upon in carrying on its work.

Friends of the Museum who wish to be identified with the progress of the institution and those who are in sympathy with the work of extending its cultural influences will be cordially welcomed as members.

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Two course tickets to spring lectures—reserved seats.

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Complimentary copies of the Museum Quarterly, Guide Books and all regular publications.

Annual pass admitting Members and friends on pay days.

Complimentary tickets of admission for friends on days when a fee is charged.

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.....191

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Signed.....



## CATALOGUES AND GUIDES

Catalogue of the Collection of Pictures illustrating the Life of Christ, by JAMES J. TISSOT. 1901-'02.....	\$ .10
Catalogue of paintings. 1906, 1910, each.....	.10
Catalogue of Ancient Chinese Porcelains loaned by HENRY T. CHAPMAN [1907].....	.10
Guide to the Southwestern Indian Hall. 1907.....	.05
Guide to the Exhibits illustrating Evolution, etc.; by F. A. LUCAS, 1909 .....	.05
Catalogue of the Avery Collection of ancient Chinese Cloisonnés; by JOHN GETZ; pref. by W. H. GOODYEAR. 1912;	
	paper 1.50
	cloth 2.00
Guide to the Works of Art in New York City; by FLORENCE N. LEVY. 1916; cloth.....	.50
	paper.....
	.25
Catalogue of the Swedish Art Exhibition; by DR. CHRISTIAN BRINTON. 1916 .....	.25
Catalogue of the Exhibition of Early American Paintings. 1917 .....	10.00
Guide to the Nature Treasures of New York City; by GEORGE N. PINDAR, assisted by MABEL H. PEARSON and G. CLYDE FISHER. 1917.....	.75
Catalogue of the Franco-Belgian Exhibit. 1918.....	.50

## SCIENCE BULLETIN

Each volume of the Science Bulletin contains about 400 pages of printed matter or about 325 pages accompanied by 50 plates. Each number of the Science Bulletin is sold separately. The subscription price is \$3.00 per volume, payable in advance. Subscriptions should be sent in care of the Librarian of the Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

- Vol. I, Consists of 17 numbers by ten authors, and relates to mammals, birds, insects, marine invertebrates, problems of zoological evolution, and notes on volcanic phenomena.
- Vol. II, Consists of 6 numbers by seven authors, No. 6 being "A Contribution to the Ornithology of the Orinoco Region," by George K. Cherrie. Sept. 1, 1916.....\$1.75
- Vol. III, No. 1, Long Island Fauna-IV. The Sharks. By John Treadwell Nichols and Robert Cushman Murphy. April, 1916 .....

## MISCELLANEOUS

- Bibliography of Japan, by STEWART CULIN, 1916.....\$ .10
- Some Books upon Nature Study in the Children's Museum Library, compiled by Miriam S. Draper, 1908; second edition 1911.
- Some Nature Books for Mothers and Children. An annotated list; compiled by Miriam S. Draper, 1912.



THE  
BROOKLYN MUSEUM QUARTERLY

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Point application. "Court" veil. Droschel ground (bobbin-made). Executed for Marie Louise. Brussels, First Empire. Lent by Mrs. William H. Moore.

## The Lace Exhibition

IN the special exhibition of lace which the Museum opened in the spring the Rembrandt collection of ecclesiastical vestments and embroideries, mainly Italian and dating from the fifteenth and sixteenth centuries, was brought out anew and re-installed in the rotunda on the top floor. The fineness of the velvet in cope and dalmatic, the beauty of the embroidery in altar cloth and stole, and the purity and richness of color in these early fabrics of the Renaissance were displayed to great advantage in the well-lighted and spacious hall.

Two recent additions to the Museum's textiles were shown with the Rembrandt vestments and for the first time; one the gift of Miss Theodora Wilbour, an English court mantle of the end of the seventeenth century, the body of a beautiful grey green velvet, ornamented with silver stars, brilliant with paillette and crystal and the border embroidered with gold flowers and scroll; the other added example, a unique set of Elizabethan bed hangings consisting of three valences, two side curtains and a coverlet. The ornamentation shows rich, rustic and typically English blossoms executed in petit point on deep blue cloth. The set was purchased by the Museum.

To these textiles and to the Museum's permanent collection of lace, which was transferred to the Rotunda and the galleries adjoining, was added a special loan collection. This included needlepoint and bobbin laces, and from the Balkans and the countries bordering on the Mediterranean more textiles and embroideries.

In the lace group many of the exhibits were lent by the members of the Needle and Bobbin Club which com-





Filet cover. Renaissance. Fountain and confronted unicorns; peacocks, oak leaves and acorns. Italian. 16th century. Gift of Mrs. Charles Hathaway.

prises the best known connoisseurs and collectors of Greater New York; the object of the Club being "to encourage and maintain interest in hand-made fabrics, to promote these industries in the United States, and to afford opportunities to meet and discuss lace and allied subjects."

The exhibition opened on the 28th of April with a reception and tea and was attended by six hundred guests.

One room was devoted to the exhibit of filet embroidered in linen stitch and contained many notable examples. One was a Sicilian strip of the late fifteenth century regarding which Mr. Samuel B. Dean says: "Its chief ornamental features, horsemen, figures of men and women, and chimera bear no relation to each other, but their general character as well as their archaic treatment suggest the influence of design seen in the first period of Sicilian embroidery; design made up of Arabian motives. This piece was undoubtedly made for domestic purposes, the fact that no ecclesiastical symbols occur in the decoration showing that it was not intended for the uses of the church."

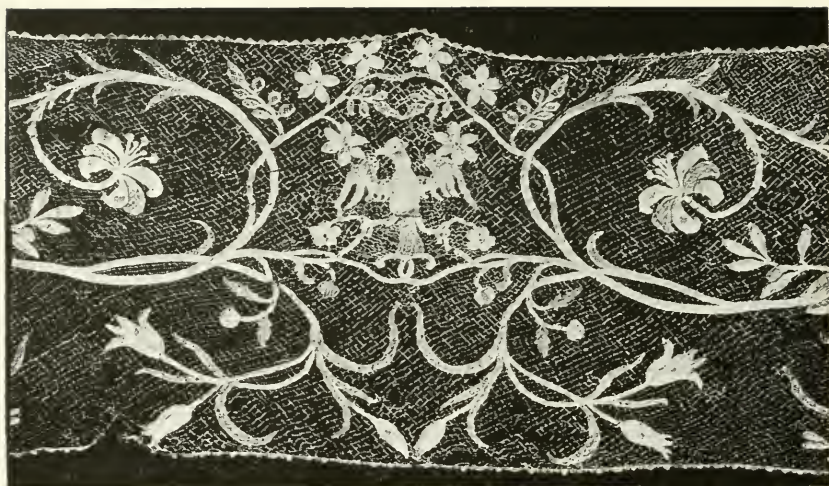
Another example was an upright panel of filet of the





Filet cover. Renaissance. Scroll with lions' heads and foliated extremities. Vandyked bobbin edge. Italian, 16th century. Lent by Mrs. John Reilly.

sixteenth century. Here again we have detached figures, in this instance the pelican, the swan, chimera and small birds, the unicorn, horse, boats and the repeated motive of a man and woman with joined hands, attired in the dress of the period. Another sixteenth century piece represented Orpheus charming the beasts and birds with music. This subject was copied from G. A. Vavassore's book of design published in Venice 1546. The main motive in the design of two borders of a linen cover is a fountain supported by confronted unicorns, while other spaces are filled with peacocks, acorns and oak leaves. A similar design is repeated in the minor border with fringe below. It is a perfectly balanced arrangement and shows design at a high point of evolution. It was probably taken from the Vinciolo pattern book published in 1588. This specimen was presented to the Museum by Mrs. Charles Hathaway. The border of another Renaissance cover shows a highly developed pattern in filet of a flowing rhythmical scroll with lions' heads and foliated extremities. The effect is fantastic but supremely ornamental. The piece is edged with Vandyked bobbin lace. The design of another panel is repeated in two separate sections both of which are surrounded by ornate circular borders. In one is a figure resembling St. George and the Dragon, in the other the Paschal Lamb. The piece rep-



Middle section of Altar frontal. Needlepoint (punto in aria). Eagle is central figure. Sprays of jasmine above and below tulip forms, supported by tiger lilies in scroll.

resents a form seen often in Portuguese fabrics. In all there were about twenty specimens in the filet room.

Representing the sixteenth, seventeenth and eighteenth centuries in the other galleries were covers and spreads of large dimensions of drawn linen embroidered in color, and white embroidered linen and muslin as well as the much treasured early cut-work. Many of the latter pieces were combined with squares and bands of filet.

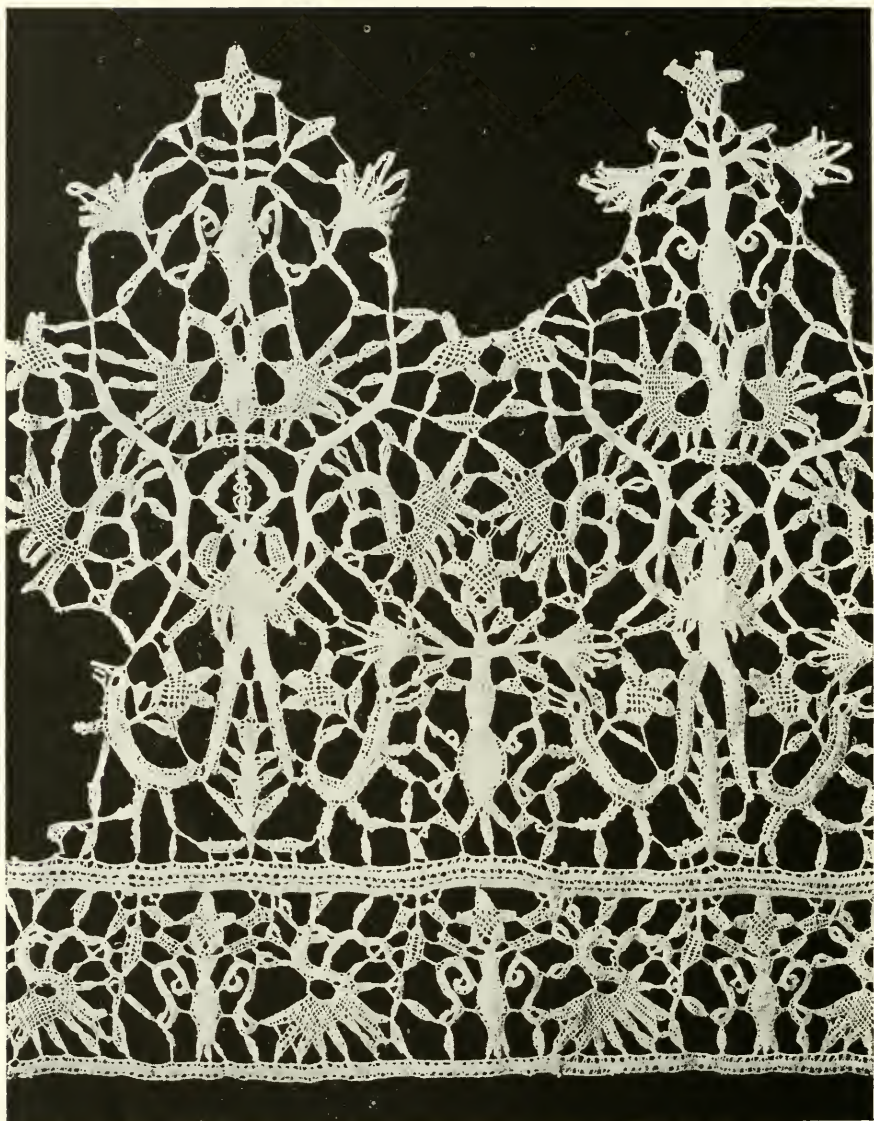
The early Venetian needlepoint and bobbin lace expressed the taste of the sumptuous period when they adorned not only the altars and church vestments but also the attire of the high born and wealthy. There was a number of beautiful examples in the exhibition. One of punto in aria owned by the Pratt Institute was an altar frontal about eight feet long and eighteen inches wide. The design shows great diversity of stitches. More than fifteen varieties are used to define the birds, flowers and foliage which form the motive. The center is an eagle, erect with outstretched wings, his claws grasping the stems



End section of the foregoing. Scroll carried out with the pink, branch of olive, tuberose, strawberry blossom leaves and fruit, rose, hyacinth, lily of the valley and a bird. Italian. 16th century. Lent by the Pratt Institute.

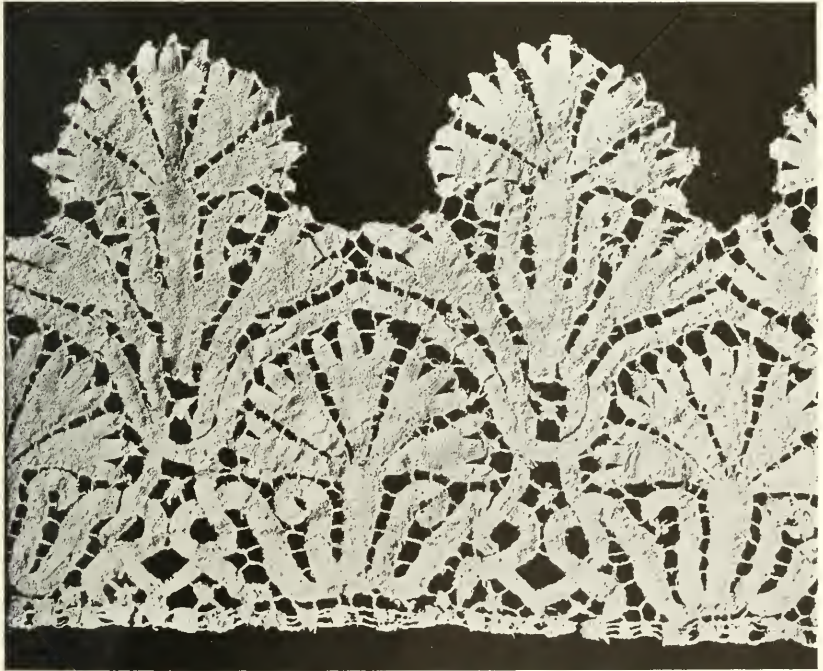
of a star-like flower whose tendrils represent the two ends of long flowing arabesques. Above, the sprays blossom with jasmine flowers while below they branch off into tulip forms. Other flowers carrying out the scroll are the tiger lily, the pink, a vigorously drawn branch of olive, the tuberose, the strawberry blossom with leaves and fruit, and at either end a scroll with the rose as central point. A spray of hyacinth and another of the lily of the valley form the detail of each end of the pattern, while perched here and there upon stem or curling leaf are birds pecking at the fruit suspended above them. The background is an open rectangular mesh edged by a very narrow punto in aria border, the color a soft rich cream. A piece of early Italian bobbin lace of punto in aria design shows a man in armour with helmet and mantling displaying the crest which much resembles the entwined serpent of the classic caduceus. The figure is supported by confronted pelicans, and salamanders





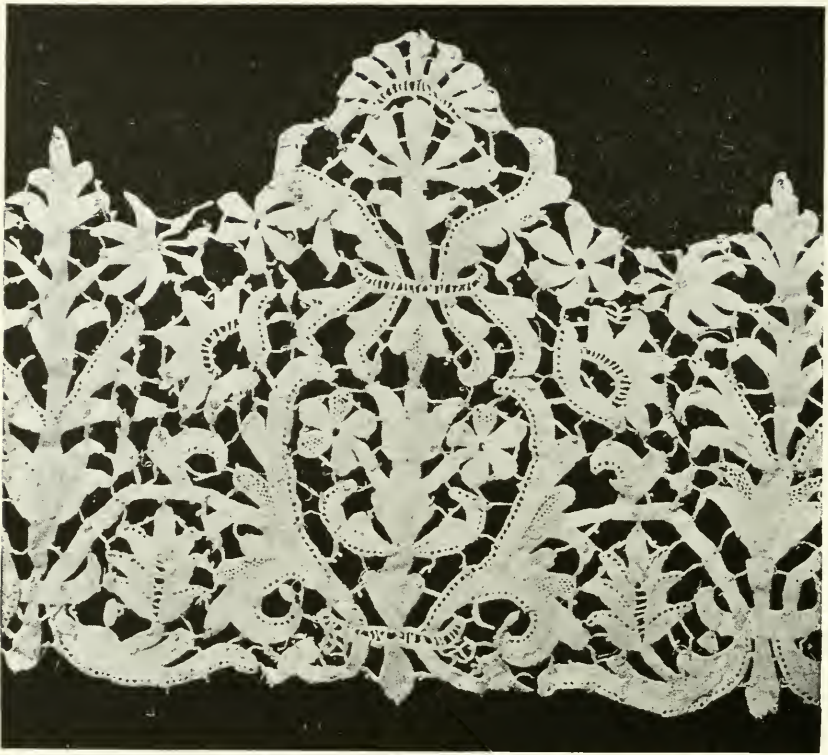
Bobbin lace (punto in aria design with suggestion of feudal motives). Man in armour with helmet and mantling displaying crest. Confronted pelicans, and salamanders facing away, vase containing lilies of Florence and pomegranate. Italian. 16th century. Lent by Mrs. W. H. Fox.

facing away, a vase containing the lilies of Florence and the pomegranate crowning the design. The motives are repeated in the minor border. The salamander is the personal device of Francis I and the commingling of these objects force one irresistibly to think of the graft of the Medici family line upon the royal French stock in the sixteenth century. The lace authorities say that the sister of Francis I and both Catherine de Medici and Marie de Medici imported into France quantities of lace from Italy. It is evident that they had the lace workers employ as motives the devices of the two countries. Still another specimen of very rich early Italian bobbin showed the carnation motive. It is of the "Gothic" type of the sixteenth century.



Bobbin lace. Punto in Aria type showing Gothic tendencies. Early 16th century. Lent by Miss R. A. Polhemus.





Needlepoint (punto in aria). Flowers and ornaments. Venetian. 16th century.  
Lent by Mrs. W. H. Crittenden.

A loving appreciation of punto in aria is expressed by Elisa Ricci in her work "Old Italian Lace."

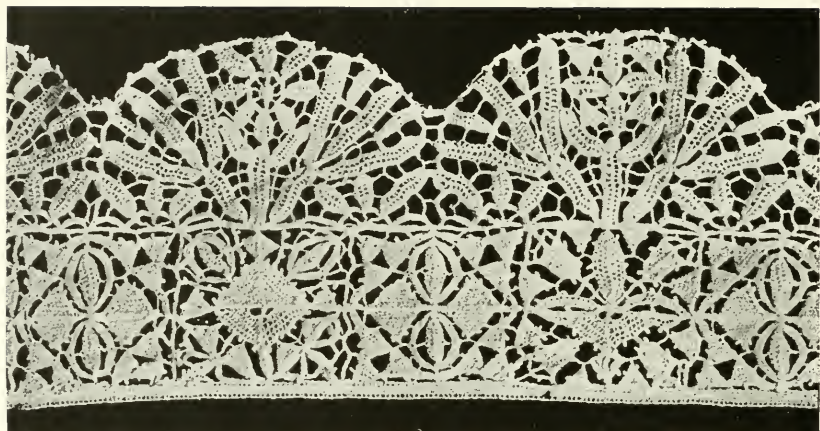
"The latter half of the sixteenth century saw the invasion of design by a fanciful spirit, which sought inspiration in all beautiful objects by which Venetian women were surrounded. Aided sometimes by embroidery, lace was made to reproduce the pomegranates and artichokes proper to brocades and cut velvets, the friezes of carved or painted chests, filigree, wrought iron, and carved ivories. With unerring precision the needle traces designs which repudiating geometric conventions delight in scrolls, branches, leaves, flowers, fruits, little birds and human figures. Sometimes the lace makers found inspiration in such things as branches

of coral and seaweed and the spiral of shells and other marine objects, though they did not fall into slavish imitation. They were guided by their own sure sense of decorative beauty and harmony. Punto in aria, the most Italian of laces in its discreet and aristocratic beauty, and its pure design, seems to us the supreme expression of the art. Later laces became much richer and finer but they were no longer so perfect in style, in clarity of design and graceful sobriety of execution as punto in aria properly so called."

Some beautiful veils added distinction to the exhibition, two of them "court" veils of point application, both of them having historical association. The one lent by Mrs. W. H. Moore was specially ordered by Napoleon for Marie Louise and shows the Imperial crown and the eagle, the latter resting on two branches of laurel, with the monogram



Flat needlepoint. Genoese. Middle 17th century.  
Lent by Mrs. W. A. Putnam.



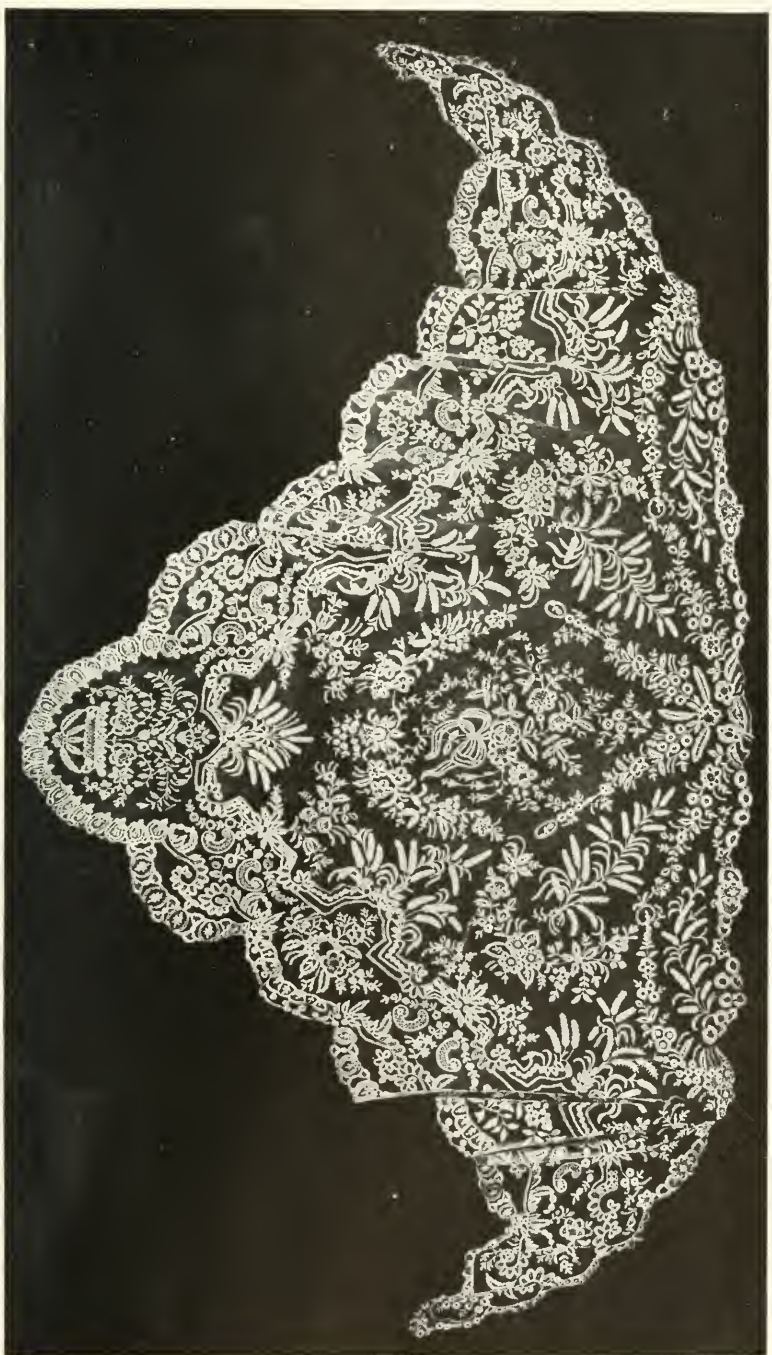
Neediepoint. Flemish. First half 17th century.  
Lent by Mrs. F. B. Pratt.

underneath. The droschel ground (bobbin-made) is powdered with the bee and the "Empire" border is composed of a formal arrangement of leaves and flowers. The other veil is said to have been worn by the ill-fated Marie Antoinette and the Empress Josephine. The motives are the rose, tulip, lily, wheat and the bow-knot. One may read much historical significance into the figures, but apart from symbolism it is of exquisite quality as regards texture and design.

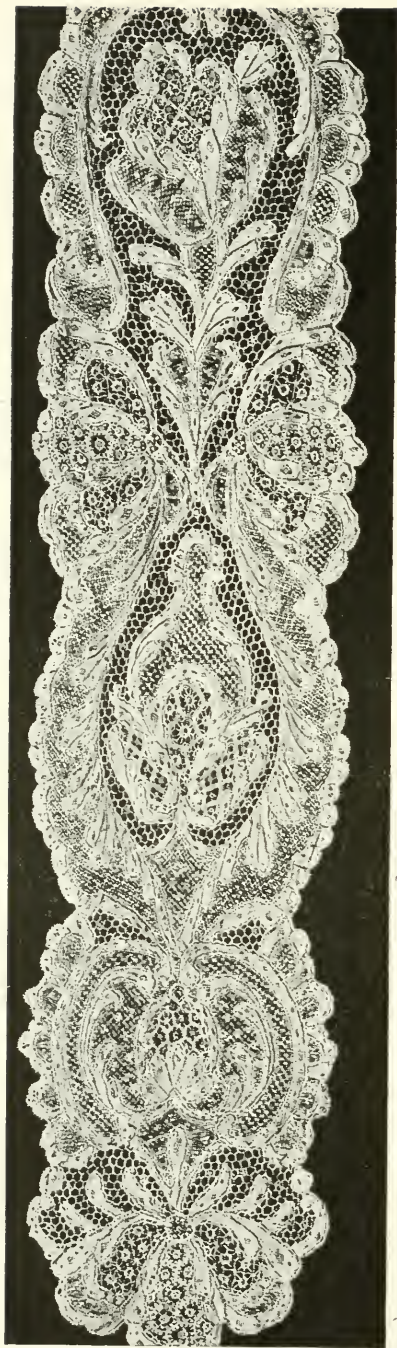
Another veil lent by Mrs. Frederic B. Pratt was of Brussels point *a l'aiguille*, the most filmy and delicate of all point lace. The elaborate and effective floral design is made on the finest ground or mesh. Of the same lace there was a particularly handsome flounce of skirt length, and several collars, lappets, handkerchiefs and bands, all of the finest and most exquisite workmanship. Brussels point *a l'aiguille*, or point de gaze, has in recent years been brought to the highest perfection and the specimens in the Paris International Expositions since 1867 which are typical, are remarkable for the precision of the work, the variety and richness of the fillings and the clearness of the ground.

France is a lace-making as well as a lace-wearing country. Though she cannot compete with Belgium in the points of Brussels or the Valenciennes of Ypres, she has no





Point application. "Court veil." Worn by Marie Antoinette and Empress Josephine. Brussels, 18th Century.  
Lent by Mrs. L. E. Thomson.



Point d'Alençon. Needlepoint. Lappet with fancy grounds. French. 18th century. Lent by Mrs. L. V. Lockwood.

rival in her points of Alençon. Point d'Alençon is of a solidity which defies time and washing and has justly been called the Queen of Lace. There was a beautiful lappet of Alençon among the loans, not to speak of the superb Louis Seize waistcoat and many other pieces in the Woodward collection.

Another loan of exceptional interest was an alb of "pynched" or plaited linen ornamented with insertions of reticella and an elaborate unbleached linen bobbin edge with round scallops. The garment is complete and has been carefully preserved. Similar vestments with their special lace adornment are very rare and are held in the highest esteem by connoisseurs. There is one in the South Kensington Museum, one in the Metropolitan Museum, and a collection of them in the Civic Museum in Milan. In her "History of Lace" Mrs. Paliser says that in the Cathedral of Granada is preserved a lace alb presented to the church by Ferdinand and Isabella, "one of the few relics of ecclesiastical grandeur still extant in the country." The late Car-



dinal Wiseman stated that he had officiated in this vestment.

From Miss R. A. Polhemus the Museum has enjoyed for several years a loan of Umbrian weaves. Most charming and striking is the decorative effect of the grotesque designs and the lovely blue of the threads. The frequent appearance of these weaves in the details of the Italian primitive paintings, either in the form of towels or altar cloths, proves that they were objects of household and church use as early as the fourteenth and fifteenth centuries. A notable illustration comes to mind in the case of the painting "The Last Supper," a fresco by Ghirlandaio in the church of the Ognissanti in Florence. It was painted in 1480. The motive seen on the end borders of the white tablecloth is appropriately the peacock, the symbol of the resurrection. This picture is reproduced in the Arundel prints which are now on exhibition in the print gallery of the Museum.

The Pratt Institute contributed some Saxony head-dresses of metal embroidery and lace, also a pillow with bobbins complete to illustrate the method of making bobbin lace. Accompanying them were specimens of Valenciennes paper "prickings" with pieces of lace attached dating from 1758. The prickings are owned by the Museum. To further diversify the display, the Pratt Institute lent a number of men's and women's costumes of brocade and embroidered silk of the eighteenth century.

In one case was a Spanish dress of blonde lace of the Goya period. With it were shown the accessories of the costume; magnificent tortoise shell combs, mantillas, fan and embroidered slippers. The dress and combs are the property of the Museum.

Two very interesting exhibits were "lambas" or shawls from the Island of Madagascar, spun from the raw silk, dyed with vegetable dyes and woven by the natives themselves. One was gorgeous in purple, crimson and blue, with

fine lines of emerald and gold, the gift of the last queen of the island to the British Consul General. In the same case was a handsome cashmere shawl, the gift of Mrs. Alfred T. White.

Against the background of the delicate laces was arranged as a related feature, some beautiful old jewelry; also a silver muffineer of Georgian design, dated 1732, which was presented to the Museum by Mrs. Adrien Van Sinderen. A number of fans were scattered among the lace, including an exquisite Vernis Martin which is a gift to the Museum by Mrs. P. T. Austen, who also presented the Spanish combs.

The exhibits of lace placed at the disposition of the Museum included specimens of filet, Italian needlepoint and bobbin lace, point de France, point d'Alençon, point d'Angleterre, point application, point de gaze, Valenciennes, some Holland, Spanish and Honiton; from Ireland there was Limerick, point d'Ardee and Youghal. The whole provided a delightful spectacle full of interest and suggestion as regards both the history of textiles and their infinite technical variations. It is recorded that in 1651 Jacob Van Eyck, a Flemish poet, sang the praises of lace making in Latin verse—"of many arts one surpasses all; the threads woven by the strange power of the hand, threads which the dropping spider would in vain attempt to imitate and which Pallas would confess she had never known."

The ladies who contributed to this exhibition and made it possible were Mesdames P. T. Austen, Helen Foster Barnett, leGrand Beers, Frederic Bellamy, W. H. Crittenden, W. H. Fox, Charles Hathaway, Omri F. Hibbard, Jennie W. Hughes, L. V. Lockwood, St. Clair McKelway, W. H. Moore, F. B. Pratt, Benjamin Prince, W. A. Putnam, John Reilly, Lionel Sutro, L. E. Thomson, Adrien van Sinderen, Alfred T. White; the Misses Margaret Cul-

len, R. A. Polhemus, Edith Prosser, Marion Terry, Theodora Wilbour, Gertrude Young. To them and especially to the Pratt Institute which drew so generously from its own rich store, the Brooklyn Museum authorities have expressed their grateful acknowledgments.

C. T. D. F.



Knotted lace. Silk and cotton threads. Perpendicular Gothic. Genoese. 16th century. Lent by Mrs. F. B. Pratt.

## From a Soldier-Ornithologist

[The following extracts are taken from private letters of an American officer to two of his friends at home. Though written hurriedly for very personal reading, they contain so much of interest that they should be shared with a wider circle.]

Thésée

Dept. of Loire et Cher.

Nov. 8, 1918.

Our voyage over was pretty long, but uneventful, except from an ornithological point of view. I was fortunate enough to run into a flock of a dozen or so Black-capped Petrels somewhere near mid-ocean, and watched them during a period of several hours, getting some excellent views. I saw quite a number of other birds of interest at sea, but hardly have time to write about them now. It was more or less stormy all the way.

I have been having a glorious time with the French birds, and am greatly surprised to find them apparently more abundant than in most places at home. I recognized most of them at sight. There are Magpies and Rooks galore; five kinds of Tits; Robins singing; Yellow Buntings, White Wagtails, Barn Swallows (at this season!), very few Starlings, Chaffinches commoner in places than House sparrows, Wrens, Tree Creepers, Stonechats, etc.

The country is exceedingly attractive. There are lots of leaves in autumn colors left on the trees, and great stretches of grassy meadows. There are scarcely any cattle or hogs in sight, however. The houses are of stone and cement.

At dusk to-day, I visited an old Roman ruin a couple of hundred yards down the road, consisting of ivy-mantled walls, and saw one or two bats flitting about. A few days ago, on the way here, we saw a Cottontail or the next thing to it. These are all the French mammals I have seen so far.

I had my first experience to-day at censoring soldiers' mail. They are nearly all of a type, beginning thus:

"Just a few lines to let you know that I am well and happy, hoping you are the same. This is a fine country, but after the war it is the good old U. S. A. for mine. We have plenty of eats and a good place to sleep. We get lots of grapes, and wine costs only—a quart, etc., etc." The boys inquire in great detail about the folks at home, and most of them say practically nothing about their impressions here. There is very little mention of French girls. A lot of letters contain numerous X marks, standing for kisses.

American methods and operations that I have observed here are very impressive. Our whole system here seems to work with remarkable smoothness.

Wooden shoes are all but universal and seem well adapted for trotting through the everlasting mud. One of my partners saw a messenger boy pull off his wooden shoes and run along the sidewalk in his stocking feet, making better time that way.

I haven't yet seen hide nor hair nor sign of a rat in France.

Is-sur-Tille, France.

May 4, 1919.

I returned from twenty days in the south of France on April 27. It is funny how decidedly my views on touring Europe have changed during the past month. I can now not only comprehend the pleasure you had, but also say that I had a bully good time while engaged in the same manner. My former views must have been based largely on



Dijon, and Burgundy in general, which seem very tame and dull after Provence and the other wonderful places I have just been to. I was in Marseilles for the first morning of my leave, riding by trolley down to la Madrague and climbing up one of those rugged heights near Cap Croisette to gloat over the Mediterranean. Then for an hour or two I chased all over the city after kodak film, and finally got a single roll. But far better than Marseilles, I like to treasure up the memory of such things as the Roman arena at Arles, the enchanting view of the Rhone Valley from the belfry tower of the cathedral next to the Palais des Papes at Avignon, the flock of Flamingoes in the Camargue, the numerous white-sailed fishing fleets on the blue, blue Mediterranean at picturesque Cette, the quaint old Gascon town of Narbonne, with its immense and curious Hôtel de Ville, and its citizens engaged in a pleasant bowling sort of game on the Promenade, and best of all, perhaps, the glorious snowy peaks of the Pyrenees in Cerdagne. Oh, that trip was an eye-opener for me!

My stops in the various cities, however, were very fleeting,—just while waiting for the next train. For I was making the most of the opportunity to get acquainted with the fauna of southern France, and I made it a regular Biological Survey field trip, collecting specimens at a greater rate, almost, than ever before. My first objective was Les Saintes Maries de la Mer, in the Camargue near the mouth of the Rhone. Speaking of the Rhone, I can't help recalling a couple of lines I noticed at Arles in the masterpiece of the celebrated Provençal poet Mistral—something about its "losing its waters and its name in the sea." . . . Judging by the amount of attention I attracted, I must have been about the only one there in our uniform since ——'s visit. The nice old postmaster mistook me for an "Anglais," but the kids in the street acclaimed, "L'Américain!" as I approached, and I could feel the older people turning around to stare after I passed. Once from a window overhead I

heard a girlish voice sing out, "Faites attention!" People at the little hotel were nice to me and fed me in regular Provençal style on olives, figs, English walnuts, Roquefort cheese, macaroni, fish fried in olive oil, etc. And they had to keep on remarking about the Americans not liking wine. I am afraid the people of Les Saintes Maries will have a very erroneous idea about the bibulousness of Americans, if they take —— and me for typical examples! To one man there, who was marveling at our forthcoming national prohibition, I remarked—rather saucily I admit—"Il paraît qu'il y a ici des gens qui ne boivent jamais de l'eau." To which he retorted, almost hotly, "C'est un gros canard."

Here is a sample of a lunch for one day:

Two thin slices of sausage—olives.

Fried fish (called "Petit loup," if I mistake not).

Fried omelet.

Fried potatoes and a little beef roast.

Roquefort cheese, figs, English walnuts, this was an invariable assortment for dessert.

A long roll or loaf of rather dark bread is laid on the table near your plate and you consume as much of it as you like—generally the whole of it, for you can eat the most prodigious quantities of this bread. I saw no butter in the Camargue and scarcely missed it. The thing to which I have perhaps the most objection in their serving of food is giving vegetables and meat in separate and distinct courses.

I was very lucky in finding the Flamingoes here. I saw and gloated over a flock of about 220 on several occasions. It is about the grandest and most magnificent bird I have ever laid eyes on, appearing almost man-sized through my monocular. When the birds of the whole band spread out their flaming crimson and black wings and take to the air, circling about in a body, now flapping, now sailing, and giving their gooselike honks, it is such a sight as even a much-travelled bird-gazer drinks in but very rarely.

May 5. From the Camargue I made my way to the

Pyrenees. From Perpignan, practically at sea level, I travelled westward by an electric railway up the deep and rugged valley of the Tet, over the divide at an altitude of about 1,500 meters, and down in the four- or five-mile-wide valley of the Segre. Here I stayed two days at Bourg Madame, directly on the Spanish border, and six days at Saillagouse, a few miles back. The Valley seems practically closed in on all sides by the high mountains, some of them over 9,000 feet high, with their barren looking summits above the tree-line and all covered with snow. I climbed one of the lower and nearer summits, about 6,750 feet high, where the wind and sun and the snow glare all worked together on my face. I saw on the well-packed snow the tracks of what were doubtless chamois, or izaras, as they are called in the Pyrenees, and I picked up a feather that had probably belonged to a Ptarmigan. The days were warm enough so that I usually perspired even on the mountain top, but the evenings were very cool, especially in unheated rooms. The natives either sit in the kitchen or get cold; but I don't suppose they mind it like us who are not used to it.

The steep intermediate slopes of the mountains are generally occupied by a pure growth of pine, and I found some very interesting birds in these fascinating forests—Coal and Crested Tits, Gold-crested Wren, Chaffinch, Sparrow Hawk (*Accipiter*), Ring Ouzel, Crossbill, Hedge Accentor, Wood Lark (in a little open glade among the pines), Wood Pigeon, etc. The pines were my daily objective from Saillagouse,\* about two miles away. On the way I passed the little mountainside hamlet of Vedrigans and got acquainted with several of its inhabitants whom I met along the road. There was a pleasant middle-aged woman, who was minding three great big gray

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\* Saillagouse, with a population of a little over 500, lost about 37 men in the war.

cattle, knitting meanwhile. I took a picture of her and her little barking puppy, who chewed my legs, with some of the cattle in the background. She told me of her husband who had been at war for fifty-six months, with only four *permissions* in all that time, and was now in Tunis. One evening two voluble old women were sitting with her by the road. One of the latter, on learning that I was an American, began to inquire about Montevideo and Brazil; she spoke almost as if she considered them a part of my country. Nearby I photographed a young fellow with a team of five big cows hitched to a one-handed plow. His father told me how his other son had died, a prisoner in Hunland, just about the time of the Armistice. I think the prize picture will be that of an old Catalan patriarch who took the village flock of sheep out every day on the mountainside. It required considerable manœuvering on my part to get him, his two very capable sheep dogs, and a good part of the flock, in the picture. A good many of the people near the border seem to be Spanish (Catalan) and habitually talk that language.

For a couple of days around Easter I had my meals at the Hotel with a band of five musicians from just over the border, who furnished the dance music for the Easter celebrations in a shed behind the hotel. Most of them didn't know much more French than I did, but I got along very well with them, especially when I discovered that one was an izard-hunter. The latter, while eating, tossed the well-cleaned bones behind him to the floor. I learned afterwards that he had dogs at home; probably this accounted for his somewhat surprising disposition of the bones. These Catalans impressed me as a rather pleasant, decent and intelligent lot on the whole. One evening I looked in at the dance for half an hour or so. The dance steps they used looked quite beyond me; so I didn't join in, though invited, the village postman calling attention to the "jolies demoiselles" there. Judging by the way they looked, some of the

latter probably wouldn't have minded dancing with "L'Américain." Meanwhile I talked with a very bright and pleasant poilu from the Auvergne, who spoke far more understandable French than these mountaineers, who have anything but a Parisian accent.

I tore myself away from the mountains at the last minute, and arrived in Dijon an hour or two before my permission was up. I had to report back to the Base Hospital there as a matter of form, since mine was a sick leave, but got discharged to duty at once, and here I am back at Is-sur-Tille, after an absence of ten weeks. . . .

There is a nightingale now (11 p. m.) singing in a thicket, a bare stone's throw from my laboratory, where it has been going strong for the past week, both night and day, till it grows almost monotonous and I wish the bird would take a little time off to sleep. I am sorry for the Europeans who haven't any finer bird music to listen to; it merely belongs to the Chat and Mocker tribe. Give me one divine Hermit Thrush, and I wouldn't swap it for all the songsters of Europe, avian or human. There is also a Skylark which flies up from the adjoining grain field and hangs about 500 feet above my laboratory, floating down on outspread wings, and ending in a headlong plunge to earth, pouring out its music to the very last. In a bit of woods beyond the field a Cuckoo often calls. It isn't at all bad to have three of the most famous birds of the world at one's very door. There is also a host of summer birds along the nearby river, which I have scarcely had time to get acquainted with, and I am almost afraid I shall be called home before I have seen enough of them.

Is-sur-Tille, France,  
June 1, 1919.

I nearly burst with trying to get all the things done that I had to do in my short stay in England. Since my last note, L—— took me to a meeting of the zoological society



and to a dinner of the zoological club. Both were at the zoo and both were very delightful. . . .

My last day in England I spent at Tring and rushed through their fine Museum collection of Diving Petrels. . . .

Coming back through Paris, I had a morning for sight-seeing. The one most wondrous and tremendous thing I have beheld for a long time was the Pantheon de la Guerre. I don't know when I have been so close to tears, or had such a tight feeling in the throat. Among all those thousands of marvelous figures, those which moved me most were our beloved Colonel and Edith Cavell.



Eventually all is in order and the vessels steam away hither and yon.

## Crossing Blades With the Swordfish.

By F. GILBERT HINSDALE

**A**MONG all the deep sea fish hoisted on to Atlantic wharves in summer, the "knowing" select fresh swordfish, so it happens that although several hundred thousand pounds are brought in each season, the New England seaboard absorbs practically all and little finds its way far from tidewater.

Shaped like a mackerel, the swordfish is built on racing lines. A prominent dorsal fin rakes sharply backward and the upper jaw is consolidated and prolonged into a horizontally flattened trenchant sword, from which the fish derives its name. The combination of this formidable weapon with the largest eyes of any known animal gives him a strangely sinister aspect, while every motion proclaims a warrior. When wounded or disturbed he is a dangerous antagonist, and, backed by his weight and impetus, can drive his sword through an incredible thickness of oak, so that the bottom of a dory, or even that of a large wooden ship, presents little protection, and many serious accidents have occurred as a result of his vicious charge. Frequent instances are recorded of unprovoked attacks with no apparent explanation except the possession of an extremely choleric disposition by the fish.

They appear off the coast south of Montauk Point and Block Island by the middle of June and among them are found individuals of all sizes from forty pounds up to five hundred and over, while their number in a locality is determined by the abundance or scarcity of the so-called bait, consisting of nearly all varieties of lesser fish which congregate in schools. Upon this small fry the hosts of sword-

fish prey, rushing upon their huddled masses and flailing right and left, often securing several at one onslaught, stunning some and cutting others actually in two. So as the days pass, hunting and traveling, the annual migration, the reason for which no man knows, works past No Man's Land, Nantucket, South Shoals, along the edge of George's Bank, and thence at least as far as the Bay of Fundy.

On this journey a peculiarity of the fish, and the principal one which leads to his undoing, is that of finning, or swimming with the high dorsal fin and the upper lobe of the tail exposed to view. Weather and time of day seem to have little bearing upon the habit, but a calm sea and a blazing sun, between eight in the morning and three in the afternoon, are regarded as ideal conditions for his appearance at the surface.

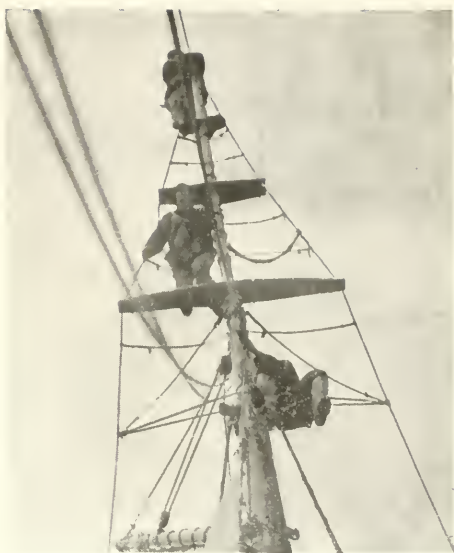
Another trait which also betrays him is that of breeching, or hurling himself completely out of water, sometimes falling back with a resounding splash, or again describing a beautiful arc in a glitter of black and silver, to disappear with scarcely a ripple. Seen from near by, the breeching swordfish presents a spectacle of splendid power and grace.



The Pulpit attached to the extreme end of the bowsprit for the accommodation of the striker.

The special rigging of the "sworders" who hunt this fish is as ingenious as it is peculiar and its general arrangement has undergone but few changes during the past century. Trading upon the habit of traveling with fins exposed, the fishermen utilize a tall top-mast upon which several platforms are arranged, where look-

outs are stationed, and there are usually several men aloft, who, from afar, present the appearance of a flock of gigantic birds perched in the rigging. From these points of vantage the sea can be scanned to a great distance. In addition to this provision for observation, a platform, technically known as the pulpit, is attached to the extreme end of the bowsprit for the accommodation of the striker. The weapon



The lookouts, like a flock of gigantic birds perched in the rigging.

he wields for fastening to the fish is a harpoon with a detachable head in combination with a long pole, which, with its stout line and float, is copied in its entirety from the Esquimaux sealing and fishing spear. Except for refinements made possible by the use of metal instead of bone, the employment of rope in the place of rawhide, and the substitution of a wooden keg for an inflated skin, the whole rig remains in the original form as conceived by primitive man.

The team work which exists between the lookout, the steersman, and the striker must be of a highly developed order to insure success. Upon the man aloft devolves the task of seeing the fish in the distance and directing the course of the vessel by shouted orders and gestures so that the striker may be put "on the fish," or in proper position to strike with effect. Inasmuch as the helmsman cannot see the quarry, and as the vessel and fish are both in motion, the judgment of angles and speeds by the lookout becomes a fine art, achieved only after long experience by those with a natural aptitude.



Through the years records have been kept of the average date of arrival of the swordfish migration along different points on the course and make it possible to compute with reasonable probability where fish should be found at any time during the season. The southeast peak of George's Bank, lying in latitude  $41^{\circ} 10''$  and some 160 miles southeast of Nantucket, may well be expected to yield plenty of fish to those who cruise on the corner from July 15th to August 15th, and there the sworders seek them annually. The edge of the bank, although under 40 fathoms of water, is so well defined that if vessels work outside of it, few fish are seen, and for some cause not understood, these are wary and difficult to approach. For the most part the finning fish has no fear of a large vessel, his general attitude being that of a surly dog which begrudgingly gives way to the passer-by, but there are certain days upon which it is next to impossible to get within striking distance of any.

For several seasons I had been swordfishing in catboats and small sloops to the on-shore grounds near Block Island and No Man's Land, returning to harbor each night, but the necessity for perfect weather and the restricted area which could be covered by boats of this type rendered the sport so uncertain that I determined to go to the off-shore grounds in one of the large sworders. I was actuated by a further motive, as I had devised a harpoon which I hoped was an improvement upon those ordinarily used, and, in consequence, wished to go where the certainty of plenty of fish would furnish the opportunity of testing the success or failure of the principle upon which it was constructed.

Accordingly, Monday noon, July 29th, found me on the fish pier in Boston, booked for a trip to George's Bank in the "Eliza A. Benner" with Captain Horace O. Hillman of Edgartown, Mass. His vessel, a Maine built schooner, sixty-five feet on the water and of 21 tons gross register,

carried a crew of six, composed of the skipper who acted as striker, a lookout, steersman, steward, and two spare hands. She was provisioned for three weeks, stowed 14 tons of ice in the hold and 600 gallons of gasoline in the tanks.

On the wharf there was a good deal of half serious talk about submarines, and one or two Captains due to sail had declined to put to sea on this account, so when I saw that our schooner had her dory sails ready for use, an unusual precaution in summer, I felt that our skipper considered sinking by the enemy and the use of small boats not entirely outside the realm of possibility.

Before departure I endeavored to keep well in the background, but it was not long before my unusual gear attracted several lynx-eyed members of the swordfishing fraternity. I was discovered and subjected to a series of such interrogations as: Why did I want to go? What was all the junk I had brought along? Was I trying to sell my harpoons? Couldn't I see that the idea of them was wrong and that they wouldn't work at all? While these criticisms of what I had undertaken purely in sport were not malicious, they were hearty and numerous enough to be decidedly disconcerting, and if the crew of our vessel had added their comments, I should indeed have been without friends, but they kindly refrained from baiting their guest. It is a satisfaction to be able to say now that in later tests my harpoons held every fish upon which they were used, and it is only fair to add that when my former critics had seen this demonstrated on the fishing grounds, they became as enthusiastic as they had been previously incredulous.

Late in the afternoon we swept away to the eastward, before the fresh off-shore breeze, bound for the northeast corner of George's Bank, 300 miles from Boston. It was our intention to start at this point and work south along



Thus, from dawn until late in the summer afternoon, the sworders prow the ground.

the edge against the trend of the migration, but a storm of unusual violence drove us nearly up to Cape Sable. As this buffeting caused an abnormal shrinkage in our ice, the supply of which limits the duration of the trip, we made all possible speed to get back to George's at the first opportunity.

This part of the ocean was particularly monotonous, our only visible companions a pod of finback whales rolling along with vast melancholy sighs, and occasional shearwaters planing on motionless wing. The fishermen shot several of the latter, which they call Hag, and, contrary to my expectation, the birds were very palatable and not unlike guinea fowl, but I venture to say that the combination of Hag and watermelon is one seldom met with, even in these days of substitution for substitutes.

In spite of the lookout's assertion that good fortune would surely attend us, presaged by the arrival of a small

land bird aboard, luck did not manifest itself in the shape of fish during our skirt of the entire eastern edge, yet, viewed in the light of later events, the prediction proved implicitly reliable. Through fog, and against mountainous swells we worked down to  $41^{\circ} 10''$  by dead reckoning and found eight other vessels already on the grounds, while seven more sworders soon joined us.

Work on the Bank begins early. The shout of "break-fast," repeated by the steward half a dozen times with rising and falling intonations, starts the crew tumbling out of the bunks at five o'clock, and fifteen minutes later the actual routine begins. The hatch is removed and the previous day's catch iced and tiered down in the hold, lines are recoiled, and gear prepared for instant use. Throughout the fleet sails are being changed, topmasts manned, and pulpits occupied, while intermittent jets of vapor astern show balky motors, reluctant to take up the day's toil. Eventually all is in order and the vessels steam away hither and yon, sometimes in close proximity, and again widely separated. A sudden change of course on the part of any usually denotes that a fish has been sighted, and the appearance of a dory overside shortly after, that it has at least been successfully struck. If these manœuvres are quickly repeated, the other vessels in the vicinity draw near in the hope of also obtaining a share of this particular squad of fish, and at times the strikers of half a dozen are busily engaged in a comparatively small area. Again, widely scattered boats, embracing in their total scope miles of surface, detect no sign of fish for hours on end. Lunch is served at eleven o'clock and supper at three in the afternoon, but there is always the chance for a "mug-up" at any hour during the twenty-four, which ceremony consists of an attack upon the plentiful supply of food in the ice box and the coffee or tea continually upon the galley stove. Thus, from dawn until late in the summer afternoon, the sworders prowl the grounds, now one or another meeting with success, and

the surface of the ocean is dotted with dories engaged in hauling and killing the fish which their respective vessels have struck.

The daily ablutions presented a problem, the successful solution of which I believe can only be mastered by long practice. A basin of fresh water placed on the top of the deck house had to suffice, but to gain any benefit, the combined talents of a slack wire artist and a juggler seem indispensable, as the first roll slopped a third of the contents into my boots, the next poured another third away from me, and I had to deal quickly with the remainder before the following lurch divided it by three in the same manner. I, therefore, planned to turn to the delights of bathing over the side as we lay to, but the crew strongly advised against this on account of the sharks which frequently appeared near at hand, attracted by the refuse thrown overboard during the process of dressing the day's catch. We hooked one huge fellow and after a struggle in which all hands took part, brought him in, and I have never seen a more fearsome looking creature. This fish, claimed by the steward as a perquisite, was dressed and iced down, to be sold to the Chinese of Boston, among whom shark flesh is regarded as a delicacy.

The whole crew, with the exception of the man at the wheel and the steward, are in the rigging, for the monotony of constant watching in the glare demands as many eyes as possible aloft. Suddenly some one espies the cutting fins in the distance and the yell of "swordfish" rings out. Instantly the scene changes. Down the wire stay from the foremast head to the bowsprit, shoots the skipper, like a huge spider, easing his descent with a small square of canvas, disdaining the slower ratline route by which he had gone aloft. The short cut leads him to a position directly behind the pulpit in an instant, although the distance is full seventy feet. Out of the cabin, at the cry, pops the steward, hands covered with flour from the pies in course of construc-





Away goes the pole to the extent of the bib-line.

tion, and, standing at the foot of the mast, relays the lookout's instructions to the helmsman. The fish is now well in sight and the schooner plows ahead, this way or that, as the intended victim veers his erratic course. The striker poises the long pole downward and outward, and with arm tense and calculating eye, estimates the exact moment to deliver the dart. The fish, now almost beneath the stand, shows vividly blue through the clear water, the long sword waving slightly with each pulsation of the tail. Suddenly aware of the rushing bow, he half turns upon his side, the great eye with its conspicuous pupil glaring up at the striker whose arm drives down in the cast as the bowsprit dips from the swell. Straight to the mark speeds the heavy shaft, impelled by the powerful thrust, striking just under the dorsal fin. A fleeting glimpse of bright bronze flashing on the opposite side shows the dart driven through by the power of the stroke, and for the fraction of a second the stricken fish lies motionless, to be off instantly in a terrific rush, rounding into the depths like the face of a great wheel, graceful even in his extremity. Away goes the pole to the extent of the bib-line attached to the butt, which checks it with a mighty jerk, twitching it out of the fish but leaving the loose head embedded. "All right, good iron in that one," sings out the skipper, retrieving his pole, while the omnipresent steward puts a stiff strain on the line which leaps over the rail from the neat hundred fathom coil, causing the fish to sound deeply and clear the churning screw. Already a spare hand has come from aloft and as the last flake of warp goes overboard attached to its bright



The warp was shifted to drag over the gun waie.

red keg, he drops off in one of the dories trailing astern to tend the fish.

Intent on securing photographs of the process of tending and of the fish when brought alongside, I scrambled into the dory also. Jimmy soon caught up with the keg, as the sag in 600 feet of line renders rapid progress by the fish impossible, and henceforth it became a question of main strength. The line was placed over a roller to assist in hauling, whereas, when the fish was gaining, the warp was shifted to drag over the gunwale and snubbed around a thole-pin. Thus the fight went on, at times one and then the other in the ascendancy. In the glare of the August day, this was a man's work. Although this fish was a small one of less than 250 pounds, he stayed down with a stubbornness and strength unbelievable, and while we had him well up on several occasions, he hung as if a dead weight directly under the dory. The chafe on the gunwale had parted one strand and as this weak spot was somewhere below, prudence dictated patience if the fish was to be saved. At length the line came slowly in to the constant strain and the ten fathom

mark, which indicates the proximity of the fish, was just aboard when the warp slacked. "Lost him," said Jimmy in disgust, and the next second a thrill went through the dory as if it had been struck a sharp blow with a sledge hammer. There in the coil just ahead of Jimmy's feet was some thirty inches of sword punched clean through the bottom. "Well, what do you know about that?" queried Jimmy with a grin, as, wrenching the sword backward and forward, he snapped it short off at the planking. Using the roller as a mallet, he drove the stub of the snout out of the puncture, through which the water welled like a spring until stopped with one of the canvas nippers, worn to protect the hands while hauling. The fish, already exhausted and stunned by the impact, offered no further resistance and was readily taken. This is called "getting plugged" and usually happens when a fish is hauled too quickly, before the wound caused by the dart and the effort of the struggle have sapped his tremendous vitality. On occasions, however, individuals attack from the outset, and such fish are extremely dangerous. Up to this time I have never fully answered Jimmy's question as to "what I know about it," but as I had been seated on the flooring astern, I know I am at least grateful that the fish elected to strike just where he did. Ordinarily when the ten fathom mark is reached, if everything looks favorable, the fish is rapidly hauled alongside, a previously prepared noose passed over the flukes, and the battle ended with a short handled whale lance by a few vigorous jabs in the gills.

The practical joker is found afloat as well as ashore, and while the victim, as usual, never fully appreciates the humor at the moment, he is none the less willing to pass it along. The necessary paraphernalia are easy to obtain and hard to detect. The dorsal fin and top fluke of the tail nailed to a light, wooden frame are set adrift. The Cary chicks hover over and a nosing shark adds a swirl which completes the realism. Some lookout espies the de-

coy and bears down upon it with every precaution, only to find too late that the original owner of the fins is already on ice in some other vessel. The disappointed crew, after venting some uncomplimentary expletives upon the perpetrators of the deceit, pick up the apparatus and drop it later in the probable course of some other sworder. This pleasantry is one of long standing and credited to the inventive genius of a "State of Mainer."

As the personnel of the fleet remains much the same from season to season, the crews visit back and forth on calm evenings much as neighbors might in a country town. The latest arrival, bringing the newspapers, is boarded at once and tidings of life ashore eagerly absorbed. The highest sportsmanship prevails in regard to the fishing, and no undue crowding or selfishness is displayed when the chase is in progress. At times two lookouts may spot the same fish simultaneously, but as soon as it becomes apparent that one will arrive first, the less fortunate craft gives way, leaving the clear chance to the other. Now and then there is some jockeying, but it is all done in good part. I recall one afternoon when a schooner from the same home port as the "Benner" drew up from astern and hailed. All hands, including our lookout, faced about to watch her. It developed that their mastheader had seen a fish directly ahead of us which had somehow escaped our notice and, appreciating this fact, planned to take it from under our very bow if possible. Keeping our attention occupied by shouting across the intervening distance, they passed us, rounded to, and struck the fish within fifty yards of us, airing a few observations relative to the purpose for which we were on George's and the advisability of constant vigilance. This was regarded by both sides as perfectly fair and a good joke, but would never have been attempted by strangers.

While it was apparent that every one had the possible appearance of an enemy submarine uppermost in his mind, the subject was locally avoided, and it was only when two

crews met that the conversation ran freely on this topic. The consensus of opinion was that the fishing fleets would not constitute sufficiently large game to be the object of direct search and destruction by a U-Boat, but in spite of this expressed belief, a sense of vague misgiving oppressed all. Such was the state of affairs on the evening of Thursday, August 8, when the schooner "Alceda May," on her second voyage, arrived with the Boston papers containing accounts of the annihilation of the hand line fleet off Seal Island.

This news dissipated the theory that fishing craft were beneath the notice of a U-Boat, since it was now evident that this particular pirate had gone far to the north for the express purpose of falling upon them. Moreover, having accomplished her cowardly object several days before, and with no traffic of moment to attract her attention further north, it was a sane conclusion that she was already on her way south, if not actually at hand, and the swordfish fleet on George's Bank seemed her next logical quest. Although the danger was now recognized as real, the knowledge was preferable to the suppressed anxiety of the past ten days.

Friday the fishing was proceeding diligently on all sides under perfect conditions, when in mid-afternoon, from the masthead, I heard three sharp reports far to the westward, but said nothing of the circumstance since one of the crew who mentioned it was instantly laughed to scorn. I feel sure that all hands heard and recognized the sound, as gunfire on the water is unmistakable, but the nervous tension was such that every one was indignant at even a suggestion of what each in his heart knew to be a truth.

We already had sixty fish under hatches and room for a few more, but the vanishing ice supply made it imperative that we secure our full catch immediately or abandon the hunt, and the chill dawn of Saturday indicated a poor prospect. In view of the news, Captain Hillman decided to





Hoisted aboard.

make for port, and perhaps it was the good fortune vouchsafed by the land bird which caused us to act on the decision instantly—who shall say? But leave we did at sunrise under power and sail, passing rapidly to leeward of the others, and picking up one more fish on the way.

How a German submarine rose in the midst of the remaining vessels an hour and a half later and sank most of them while our masts were still distinctly visible on the horizon, how three besides ourselves escaped, and the manner in which the crews were ordered into dories 150 miles at sea, to make land as best they might, is a story which must be told by one of them. The fact that all the fishermen eventually gained shore by one means or another is a tribute to their enduring courage and skill, but the brutality of the instinct which could set non-combatants adrift on the ocean of their common calling will go down in the annals of the

sea through the ages, with the curse of sailors forever on the race that did the deed.

In the afternoon we were overhauled and passed by a big sworder under every stitch of canvas and with twin engines wide open in an evident desire to leave the vicinity, while the presence of an oil slick over a great area, probably marking the resting place of a tanker sunk the previous afternoon when the distant shots were heard, increased our efforts to put the miles astern.

All day the sea had been steadily rising before a stiff northeaster accompanied by rain, and while the "Benner" was a smart sailer, the wind was just enough off our course to make her wallow heavily. By way of variety, at two o'clock Sunday morning the main sheet parted, and right there, in the inky darkness, less skillful handling would have taken the sticks out of her, if nothing more serious. As it was, the skipper's "lend a hand here" brought the rest of us out of the bunks on the instant and the crew succeeded in reeving a new warp through the blocks and bending the sheet to the boom, but how this was accomplished will always be a source of wonderment to me. To them, however, the circumstance seemed more of an annoyance than a calamity, the general idea being that it was a boring time to have to attend to such a matter.

A more dismal day than Sunday cannot well be imagined, as the wind was unabated and it rained continuously, while a cross sea put everything at an angle and kept it there. I had just decided that the drenching of the deck was preferable to the heat of the cabin, when the skipper stuck his head into the hatch and said, "I guess we are up against it now all right." To my inquiry as to the particular nature of the impending disaster he replied, "Submarines"—that there were two of them, that I was to put on heavy clothes under my oilskins, take such few small things as I might wish to save, and stand ready to take to the dories if we were ordered overside.

I made haste to go on deck with my binoculars, but the lenses fogged as I took them from the case and I could not use them, but sure enough about two miles to leeward I made out a periscope and conning tower and a sharp bow pointed directly toward us, while further ahead was another—both coming fast. As we stood dripping in the rain the steward voiced our feelings of futile bitterness for the wasted toil in the single observation, "Now ain't that horrid—with all them fish below!" We expected a shot across our bows as a signal to heave to, and hoped that the roll would not accidentally bring us into the direct line of fire, but steadfastly held to our course, while the two boats pinched in at such an angle that it was evident they would soon be upon us. When the nearest was half a mile off, she suddenly changed her course to run parallel to ours, and we saw she was one of Uncle Sam's chasers. I shall never forget her number. What we had mistaken for periscope and conning tower were her signal mast and lookout's crow's nest, which, seen through the scud and in her original head-on position, might well deceive a crew which had submarines prominently in mind. Up went our stars and stripes to the peak as she sheared off on her beat, while we continued our rush for the Highland light of Cape Cod feeling that aside from actually having taken to the dories, we had had about every thrill in those few moments that sinking by a U-Boat could have given us.

With an increasing sense of security we came within the zones of the eager patrol pack nosing for scent of the lurking foe, and raised Cape Cod late in the afternoon, straightening our course for Boston. The time passed rapidly between stowing the gear and making ourselves presentable to go ashore—the latter accomplished with many a groan, since the cumulative beards of two weeks fell before unskillful hands reluctantly and to the keen personal suffering of the wearers—and two o'clock saw us tied to the pier.

Hours previously the wireless had spanned the distances and morning papers with the first accounts of the destruction of the swordfishing fleet were already off the presses. As our cargo was hoisted out, we were besieged by anxious throngs for news of how it had fared with this crew or that and our inability to answer, together with the thought of the other staunch vessels on the ocean bed and the men adrift seventy leagues away, dulled the joy of our own safety and the satisfaction of the corner which we had in swordfish that day.

A final transaction remained to be made—that of the special sale of the shark—and it was not long before a customer appeared in the person of a shifty looking Jew, representing the Chinese interests in this delicacy. The steward's asking price was ten dollars, whereas the Jew's offer was five. A tremendous argument ensued, our faction extolling the merits of this particular shark, whereas the prospective buyer was equally vehement in decrying its quality. At this juncture, having been a participant in its capture, I suggested that we toss a coin to determine whether we should receive eight dollars or relinquish the fish for five, and, this method of solution agreed upon, I am pleased to say that our much over-wrought luck favored us again.

Now that the skulking U-Boat is driven from sea, eliminated henceforth as an added danger to an already hazardous calling, and urged by the memories of moments intense in their fascination, I long for the return of the sparkling August days to take pot luck again with the sturdy, kindly sworders on George's Bank.

F. G. H.

## The Mary Benson Bequest of Illuminated Manuscripts and Autograph Letters



The Museum collections of illuminated manuscripts and of autograph letters and documents have been augmented by a bequest from the late Miss Mary Benson of Brooklyn, whose interest in the Museum had extended over many years.

The gift shows a many-sided interest in matters pertaining to the church, ranging as it does from the beautiful churchly books of the past centuries to the autograph letters of officers of the church of our own day, while her interest in literature is indicated by manuscript letters of many English and American authors.

The illuminated manuscripts consist of eight volumes of *Horae Beatae Mariae Virginis*, or Books of Hours, one Missal and a double page from one of the latter, and emphasize the growth of the Museum's collection of such material.

The Book of Hours was not strictly a church office book. It contained portions of the litanies, penitential Psalms, canonical hours and other devotions of a miscellaneous and private character and was a handy book for the use of the laity, often very highly embellished from the 14th to the 16th century.

The Benson collection is largely representative, as it contains examples of 14th, 15th and 16th century illumina-



tion of Italian, French, Flemish, English and Scotch origin.

The earliest example is a small Scotch duodecimo of the late 14th century, containing about 240 pages and 13 full-page miniatures and borders in gold and colors.

A small Flemish manuscript of the early fifteenth century with 13 miniatures and borders of flowers, insects and birds has about 210 leaves and came from the Robert Hoe collection.

Another small early 15th century volume of Flemish origin is from the same collection.\* A silver plaque is inlaid in the front of the brown levant morocco cover by the Club Bindery. An English manuscript of the same period has 20 fine miniatures with gilt spray borders to all of the pages.

Of Southern French workmanship is a small duodecimo volume of the late 15th century with 10 large and 13 small miniatures, while from Northern France there is a small octavo of the middle of the 15th century with four very fine large miniatures in "Camaieu gris" lightened with gold.

Another late French 15th century volume is a Book of Hours with 14 large miniatures, bound in dark blue levant morocco by Rivière, once the possession of Anne of Austria, a fact for the imagination to conjure with.

The only 16th century manuscript in the collection is a volume of Horae of Flemish workmanship, with 14 large miniatures, having a dull gold background and borders of shells, flowers, insects, etc., bound in brown levant morocco, elaborately tooled in a Grolier design by Rivière.

There are only two Missals in the collection. The first, *Missale Romanum*, is a MS. volume of the early 15th century, of Italian workmanship, with 5 miniatures containing single figures with panels containing animals, beneath, and various other decorated pages, and the second is a double

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\* *Horæ Beatæ Mariæ Virginis Secundum Usum Romanum Cum Calendario.* Manuscript upon Vellum of Flemish Execution of the Early xvth century. See initial illumination.

page from a Missal of the 15th century with one large and another smaller initial, elaborately decorated.

The gift of Miss Benson's autographs brings the total of the Museum autograph collection to nearly 2,500, including the John M. Burt collection and the Samuel P. Avery collection of artists' letters.

Miss Benson's collection is strongest in the autographs of bishops of the Protestant Episcopal Church, especially those in America, and include among others those of Phillips Brooks, Bishop Potter of New York, Bishop Kip of California, Bishop Williams of Connecticut, Bishop Steven of Pennsylvania, Bishop Vail of Kansas, Bishop Lee of Delaware, Bishop Neely of Maine, and Bishop Barker of Olympia.

A letter to Bishop Burgess from the Right Rev. George Upfold, D.D., written from Indianapolis, Ind., in 1860, refers to the visit to the United States of the late King Edward, then Prince of Wales. It reads: "While in Detroit, I was presented to the young sprig of royalty, who is now so much lionized in this country. He appeared to be a modest, unassuming young gentleman."

Among the letters from non-ecclesiastical dignitaries are those from Robert Browning, Burne-Jones, Dante Gabriel Rossetti and his sister Christine, Gladstone, John Ruskin, Elizabeth Barrett Barrett, Jean and Edouard de Reszke, Lillian Nordica, Theodore Roosevelt, George William Curtis, John Fiske and Frank R. Stockton. There is a check dated 1843 signed by J. Fenimore Cooper.

Charles Battell Loomis has written: "Heaven lies about us in our infancy—and we lie about Heaven later on."

The following from William Cullen Bryant written to Charles H. Crosby, Esq., in 1876, is of interest: "Of the different histories of our late civil war, written as they are with no little ability—some of them at least—the most impartial, probably, is the History of the Civil War in the

United States, by the Count de Paris. He was under no temptation to be otherwise than fair."

A letter from Aaron Burr, dated Philadelphia, October 27, 1795, reads: "Your letter of the 16th, my dear little Kate, lay here a whole week waiting for me, and was quite out of patience that I was so long coming. Some time this week I hope to take you in my arms.

"I will shew you one of Theodosia's scrawls, and then you shall judge whether I flatter you or not. Indeed, I don't believe there is a girl in America of your age that can write so handsome a letter as either of yours, Charity's blot notwithstanding. You must not let either Papa or Mama see your next letter—they have no business with our correspondence. You don't write for them but for your

"affectionate uncle,

"A. BURR."

William Makepeace Thackeray wrote to a Mr. Brown in 1858: "I am sorry I cannot come to eat the partridges, but I am engaged to go to Valentino's with a Russian Prince."

Charles Dickens in a letter dated November 23, 1847 speaks of this being his "very busiest time," referring presumably to his work on part 15 of *Dombey & Son*, which went to press a few days after the date of this letter.

Then there is a bill of sale in North Carolina for a slave named Silvey and her three children, the price paid being \$1,200.

One of the longest letters is from Washington Irving to his niece, Mrs. Thomas W. Storrow, living in Paris. The Kate referred to is Mrs. Storrow's daughter, aged three years, of whom Mr. Irving made a great pet. Extracts from the letter are given below:

"Madrid, February 5, 1845.

"We are in the midst of carnival which, thank Heaven, is a short one this year; for I am already jaded and sated

with the share I have been obliged by my official status to take in the dissipation of the court and of the court circle. Last evening I fairly came to a stand, and excused myself from going to a grand ball given by the Marchioness of Miraflores. . . . It happened that none of my peculiar favorites were to be there, and I had not spirits enough to go through the task of making bows and talking commonplaces in bad French and Spanish to hosts of people in whom I took no interest, nor they any in me.

"I was very well amused, however, at the fancy ball given a few evenings since by Gen. Norvaez. The Queen and all the royal family were there and the fête was of course very brilliant. After making my bow to the Queen and remaining in her neighborhood for a time to see the royal party dance a quadrille, I made my way through the gay and gilded throng into another saloon, where I took my seat in a corner beside my amiable friend, Mrs. O'Shea, and by degrees we saw all the world pass as it were in review before us. The gentlemen were for the most part in diplomatic or military uniforms, but there were several very beautiful and striking costumes among the ladies; and the Spanish countenance, with its eloquent eyes, looks well in fanciful coiffures. One of the most picturesque and yet most simple costumes was that of my fair friend the Princess Carini. Though a parisienne, she has quite an Italian face, with fine black eyes. She was in a kind of riding dress of antique form. A *juste à corps* (something like a third gown) of puce colored velvet, trimmed with fur, a brocade skirt, and a grey low-crowned broad-brimmed hat, with a white feather lying along it and falling behind . . . clusters of small black ringlets on each side reaching almost to her shoulders, and a small riding whip in her hand. Her costume was no doubt suggested by the prince, who is an excellent painter and a universal genius; and as she has a light good figure and something of a jaunty air, it became her admirably.

"I had intended to steal away from the ball at an early

hour, but my old coachman Pedro mistook my orders or misunderstood my bad French and came at two o'clock instead of twelve. I, however, passed the interval very pleasantly.

"Friday, 7th. I thank you for the particulars you give me about Kate and Susie; it gratifies me that the former has not forgotten how to 'walk hombrod,' for I feared, during my long absence, she would lose all the accomplishments I had taught her. How few it is who know how to instruct children!—and indeed how few children are worth the trouble. Kate, however, is uncommonly quick and apprehensive; and I think if I had her a little while under my management and tuition I would turn out one of the most curiously instructed children in Christendom. . . .

"Saturday, 8th. . . . These court fêtes have a great sameness in them, and then you know nothing of the people around me, whereas when you write you have but to let your pen run on about your children and your intimates, and I . . . read your letters over and over again, and only find them too short. . . .

"Your affectionate uncle,

"WASHINGTON IRVING."

S. A. H.



Boston July 12. 1762  
Received of Mr. Joseph Barrell by the  
hands of Mr. Joseph Barrell, for Guinea's value his Daughters  
Picture of  
M<sup>rs</sup> J<sup>os</sup> Blackburn

## Joseph Blackburn's Receipt for the Portrait of Mrs. Nathaniel Barrell.

At least one of the uncertainties regarding Joseph Blackburn has been cleared up.

The seeming lack of evidence upon which Museums and writers on American Art had christened this artist Jonathan B. Blackburn led the writer to make a critical examination of the authorities and the published results <sup>1</sup> led to the inevitable conclusion that, whatever his given name might have been, it could not have been "Jonathan B."

Before the ink was dry on this article, four hitherto unidentified Blackburns were discovered and on one—that of Andrew Faneuil Phillips—appeared the signature, "Jos. Blackburn."<sup>2</sup>

Recently, the receipted bill for the portrait of Mrs. Nathaniel Barrell has come to light. It is signed, "Jos. Blackburn," and should lay the controversy at rest. It also adds to our knowledge of Blackburn because it is dated, "Boston, July 12, 1762," and records the latest authentic fact yet found concerning the artist's life. Hitherto our knowledge of Blackburn had ended with the year 1761, the latest date found on a signed portrait.<sup>3</sup>

Sarah Saywood (1738-1805), the paid bill for whose portrait is illustrated on the opposite page, was the only child of Jonathan Saywood and married Nathaniel Barrell, November 23, 1758, at the Saywood home, in York, Maine, which is still occupied by descendants. She resided in Portsmouth for several years, but returned to York, where she passed the balance of her life.

The portrait is on canvas, 50 inches by 40 $\frac{1}{4}$  inches, and depicts Mrs. Barrell standing with a basket of flowers hanging on her left arm and a rosebud held in her raised right hand. The portrait is signed at the right, below a large classic vase—"I. Blackburn, Pinxit 1761." It is owned by her descendants in Worcester, Massachusetts, and the paid bill therefor is reproduced with their permission. This portrait, one of the most charming and typical of Blackburn's works, was exhibited at the Metropolitan Museum in 1911 and the description and the details of Mrs. Barrell's life have been excerpted from the Museum's catalogue. J. H. M.

<sup>1</sup> "Notes on Blackburn and His Portrait of Lettice Mitchell," *BROOKLYN MUSEUM QUARTERLY*, Vol. VI, No. 1, Jan. '19.

<sup>2</sup> "Further Notes on Blackburn," *BROOKLYN MUSEUM QUARTERLY*, Vol. VI, No. 3, July, '19.

<sup>3</sup> "Two Portraits by Blackburn," by Lawrence Park, "Art in America," Feb., '19.



SUN ARROW

Painting by Julius Rolshoven, Brooklyn Museum Collection.



## Rolshoven's Sun Arrow

The Brooklyn Museum is deeply indebted to Mr. Henry Goldman for the gift of a painting in tempera by Julius Rolshoven. "This painting, entitled 'War Chief Sun Arrow, Taos Tribe, New Mexico,' measures 90x72, and is held by various persons to be his masterpiece. Mr. Rolshoven is widely known as an important member of the Taos Society of Artists, centering at Taos, New Mexico. Many of these artists were formerly devoted to Morocco and Tunis as inspiration for their subject matter, but after their visits to these countries were made difficult by the war, they were led to settle at Taos by the discovery that the atmosphere and color which they had found in Africa were also to be found in New Mexico.

"Mr. Rolshoven was born in Detroit in 1858. He was a pupil of the Cooper Union, and studied also in Düsseldorf, Munich and Paris, and later he became a pupil of Frank Duveneck in Florence. He is a member of many societies, including the Munich Secession, and has received many awards and medals at various expositions, including the Paris Expositions of 1899 and 1900, the Pan-American at Buffalo in 1901, St. Louis Exposition in 1904, and other expositions in Munich, Berlin, Brussels, and Chicago. He is represented by pictures in the museums of Detroit and Minneapolis, the Union League Club of Chicago, and many private collections. Previous to the war Mr. Rolshoven was for many years a resident of Florence, where he owned a very remarkable old Italian villa on the Viale Michelangelo.

"In the picture which Mr. Goldman has presented to the Brooklyn Museum, the Taos War Chief, Sun Arrow, is represented as mounted on a spirited white horse and holds aloft a decorated war shield. A muffled and hooded figure stands near the horse's head and symbolizes the dwellers in the sunset land toward which Sun Arrow is bound. Two other mounted Indians are seen in the rear background following the chief. The decorated shield of the warrior, his costume, the trappings of the horse, and the mountain desert background, offer a combination of contrasts of strong color seen in brilliant sunlight.

"Dr. Edgar L. Hewett, Director of the Museum of New Mexico and Director also of the School of American Research, says of this work:

"'Julius Rolshoven, in this heroic-sized pastel "Sun Arrow," gives us one of the greatest symbolic paintings that has been inspired by the native American race. During the past three years

he has been at home in Santa Fé and Taos, finding in the pueblo world treasures as rich as those of the Orient. In this last powerful work he has added a notable chapter to his achievements in oil and pastel. "Sun Arrow" is a brilliant conception of a race that lives in a world of poetic symbolism." (*Art and Archaeology*, Dec., 1918.)

"'Sun Arrow,' or as the picture was to have been originally called 'To the Land of Sip'ophe,' shows a superb type of the Taos Indian with somewhat austere Athabasean cast, mounted on a magnificent, spirited white horse. He holds aloft in one hand his symbolically decorated war shield with its eagle's plumes. His head is crowned with a resplendent war bonnet. The body is nude to the waist, and beaded, yellow buck-skin trousers and beaded moccasins complete the costume. The countenance is thoughtfully earnest and the entire attitude is one of pressing forward without looking backward or aside. Of the steed one can speak only in superlatives. There are few if any presentations of a horse in art that are as fine. At the head of the rearing animal stands a mysterious, muffled and hooded figure, the symbol of the Ancients who dwell in the Land of Sip'ophe, the Land of the Sunset toward which 'Sun Arrow' is bound, leading:

"The innumerable caravan which moves  
To that mysterious realm where each shall take  
His chamber in the silent halls of death.

"There is a glimpse of muffled figures on horseback following. One is clad in the characteristic white mantle of the Taos Indian, which recalls the Bedouin of the Sahara, and he too goes

"Not, like the quarry-slave at night,  
Scourged to his dungeon, but sustained and soothed  
By an unfaltering trust,

and approaches the bourne whence no man returneth

"Like one that wraps the drapery of his couch  
About him, and lies down to pleasant dreams.

"The horse, though unknown in America until the Spaniard brought it to the Indian, is part of the Red Man's existence. He regards it as sacred and it shares in his soul-life and his destiny. The dimmer figures in this silent cavalcade moving irresistibly but dauntlessly toward the goal, the Land of Sip'ophe, are stamped with that proud nobility, that stoicism which does not quaver at the thought of death." (*Paul A. F. Walter, Associate Director and Secretary of The School of American Research, Secretary of the Museum of New Mexico, in El Palacio, Journal of the Museum of New Mexico.*)



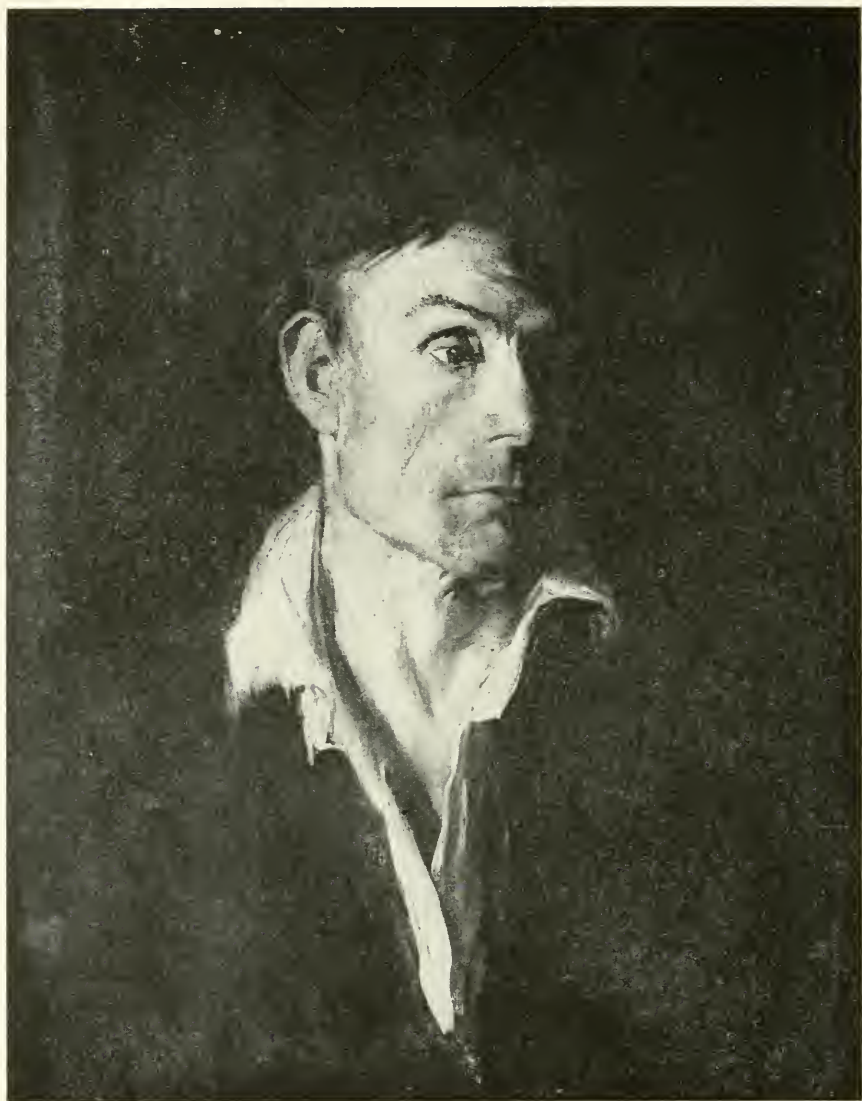
## Portrait of Man by Duveneck

With the lamented death of Frank Duveneck, American art has lost one of its greatest figures—perhaps its greatest technician. The Brooklyn Museum is fortunate in possessing an example from his brush, which, although not as well known as the paintings guarded at the Cincinnati Museum with such loving pride in the artist's achievements, is, nevertheless, worthy of his reputation. It was painted at Munich, during his first sojourn there, and during the period notable for the production of works that rank as his masterpieces. This painting—"The Portrait of a Man"—ultimately came into the possession of Miss Eleanor C. Bannister, who is herself a prominent portrait painter, and by her was made a gift to the Brooklyn Museum's permanent collection. Few will disagree with the touching appreciation of Frank Duveneck which stands as the official utterance of the Cincinnati Museum Association. It says in part:

"Our companion, our friend and master of yesterday has completed his service and has passed into the history of art to hold, as we believe, a high place among those who have established the practice of art in this country upon a foundation that shall be lasting. His rare powers of vision, his firm grasp of qualities clearly seen, and his marvelously developed facility of hand in the use of brush and paint, were combined with a fine sense of dignity which gave his work a certain largeness of expression, a simplicity, that is characteristic of every phase of it. What his keen eye so clearly revealed, his hand put down as he wished, and with so little hesitation that the effort seemed to be lost in the intense interest with which he pursued his work without thought of skill or conscious method.

"An artist preëminent as a painter, as an etcher, and also distinguished for his few works in sculpture. A teacher of his art, sought after by many pupils throughout his life, and by them held in continued reverence for his guidance throughout their professional careers. As a man, whether teacher or friend, beloved for the generosity and the kindly consideration with which his help was given to all who sought it. Always an uncompromising searcher for truth in the practice of his art and in his judgment of the performance of others, yet always inspired by a tolerant kindness toward all who worked with sincerity, even though their achievement might be relatively small.

"Boyhood experience in a workshop, making and gilding altars, was followed at eighteen by employment as assistant to an important decorator of churches then in Cincinnati. This gave him experience in the handling of brush and paint such as artists rarely gain so young. The materials of his profession thenceforth presented no obstacle. Consequently, when in 1870 he entered the Royal Academy in Munich, his progress was so phenomenal that by 1872 and



PORTRAIT OF MAN

By Frank Duveneck, Brooklyn Museum Collection

1873 he had painted some of his very notable canvases, such as the 'Whistling Boy' and the 'Portrait of Professor Loeffts.'

"The year 1875 is marked by an exhibition of his work in Boston, that was himself.' Among artists, this exhibition of his in 1875, followed in 1877 by attracted notice on account of its 'extraordinary freshness, vitality and absolute newness of point of view; and apparently no one was more surprised than he contributions to the National Academy Exhibition in New York from Duveneck, Chase, Weir, Shirlaw, and others from both Munich and Paris, has been referred to as 'the beginning of a new era in American art history.'

"We have now come to one of the most important contributions he was to make to American art, the beginning of his career as a teacher, a work that was destined more and more to absorb him thenceforth, so deeply did he become interested in the training of those who came for help.

"On Duveneck's return to Munich in 1878 he started a school of painting which became so popular that he soon had two classes, one of Americans and English, the other of different nationalities, numbering about thirty in each class. The following year (1879), when he decided to go to Florence, nearly half of them insisted on going with him, and for a time the Duveneck Boys were a feature in the artistic and social life of Florence. They are the 'Inglehart Boys' of one of W. D. Howell's stories of Florentine Life—'Indian Summer.' Among them were John W. Alexander, Joseph DeCamp, Julius Rolshoven, John H. Twachtman, O. D. Grover, Otto H. Bacher, Theodore Wendel, Ross Turner, Charles Forbes, G. E. Hopkins, Julian Story, Louis Ritter, Charles Mills, R. G. Harper Pennington, C. A. Corwin, J. O. Anderson, C. H. Freeman, A. C. Reinhart, H. M. Rosenberg, — Grönwold, and others. "They worked in Florence during the winter, and in summer went to Venice. This continued for a couple of years, when Duveneck decided that it would be better for the students to go to some large place, such as Paris or Munich, on account of exhibitions, etc.; so he disbanded the class.'

"About 1880 he became interested in etching through some experiments of his pupil, Otto Bacher. During that year and the following years until 1884 he etched in Venice and Florence. Though many plates were destroyed through experimenting, there remain eighteen or twenty which he thought important. Nearly all of these plates he finally gave to the Cincinnati Museum. Very few prints were made with the exception of two or three plates which were published in the usual way. The original exhibition of some of them in London established his rank as an etcher.

"The same opinion that had prompted him to urge his pupils to go to Paris in order to be in touch with the exhibitions of current work, led him to go there himself in 1885 for several years of work. In the year 1887 he married Miss Elizabeth Boott, of Boston, herself a painter of much ability, and formerly a pupil of his. Her death within two years was destined to have a marked effect upon his activity as a painter, and seemed to cause his interest to center more and more upon teaching, upon the companionship of pupils whose development he loved to watch and foster. To give them helpful criticism and then to paint for them innumerable studies from the model in demonstration of what he meant—that was his life. He had taught a small class in Cincinnati when first returning there in the winter of 1873-1874. We have spoken of his class in Munich in 1878, and afterwards in Italy. Again in Cincinnati he took up teaching in a special class established by Mrs. Bellamy Storer in the Museum

from the fall of 1890 until the spring of 1892. Continuing to work in Cincinnati, he became in 1900 regularly associated with the Art Academy, the school of the Cincinnati Museum, and from that time until his death he taught there constantly. He was throughout the companion and friend, the guide and inspiration of every artist member of the Academy faculty as well as the teacher of his actual pupils. Equally close were the ties with those engaged in the administration of the Museum, particularly in all that related to its encouragement of American artists through exhibitions and the acquisition of works of art for the collections of paintings and sculpture.

"To his pupils and friends he gave freely from his great store of experience. His view of art was broad and his judgment discriminating. Usually a few spontaneous words were enough to make clear the honest value of a piece of work. Thus he helped us here constantly for nearly thirty years. Though he usually saw farther than anyone else could follow, he avoided carefully, apparently unconsciously, anything that might make one sensitive of one's own limitations. Never did he act as though he felt himself to be giving anything. It was all a matter of course that he should help with all he had acquired in a long, vast experience, and that he should do it with no hesitation, no thought of why he was doing it. So long as anyone tried faithfully to follow him, or for that matter any sincere purpose, he never was impatient, even though one might not go very far."

## MUSEUM NOTES

At the last commencement of Oberlin College, the degree of LL.D. was conferred upon Mr. A. Augustus Healy, of New York. Mr. Healy is the President of the Board of Trustees of the Brooklyn Institute of Arts and Sciences, of which the Brooklyn Museum is a department. From 1892 to 1897 he was the Collector of Internal Revenue for the eastern district of New York. He is a member of the Municipal Art Commission of the City of New York and has served the longest term of continuous service of any member of the Commission. He is well known as a connoisseur and collector of works of art and the Museum collection has been greatly enriched by the additions to it from his own collection. Many of the Museum's most distinguished possessions, particularly of the Italian school, have been due to Mr. Healy's taste and judgment.

On August 17th a meeting was held at the Casino in Stockbridge, Massachusetts, in memory of the late Frederick Crowninshield, who died on the island of Capri, September 11, 1918, and was buried in Rome. Mr. Crowninshield, known as the author of several volumes of poems, as well as a painter, was a graduate of Harvard University and later, after some years of study both in France and Italy, was instructor of drawing and painting in the Boston Museum of Fine Arts, and lectured on artistic anatomy. He is well known, also, as director of the American Academy in Rome, a post he held during the years 1909-1911. After his resignation from this position he and Mrs. Crowninshield went to Sicily where they practically made their home until his death.

A memorial exhibit of his paintings was also held at the Casino in Stockbridge, the village which for many years had been his summer residence, to accompany this memorial meeting at which many of his old friends and neighbors were present. Mr. R. R. Bowker, a resident of Stockbridge and one of the trustees of the Brooklyn Institute, presided at the meeting. The other participants were: Dr. Edward Waldo Emerson, whose paper was read by Newton Mackintosh, both of them closely associated with Mr. Crowninshield in the Richmond colony and in other ways; Prof. Wm. Roscoe Thayer, who dealt with the literary work of Mr. Crowninshield, especially his poems; J. Wm. Fosdick, who was Secretary of the Association of Mural Painters at the time of its origination under Mr. Crowninshield, in a paper read by Prof. Wm. B. Carpenter, Provost of Columbia University; Prof. Frederic Dielman, past President National Academy, on Mr. Crowninshield in relation to the general field of art work; Prof. Tracy Peck, the veteran of 81 years who was the first President of the American Archaeological Society at Rome, in relation to Mr. Crowninshield's crowning work there; and Wm. Henry Fox, Director of the Brooklyn Museum.

An amplified exhibition of Mr. Crowninshield's works will be given at the Brooklyn Museum in November, which will inaugurate a series of similar exhibitions in other parts of the country.



On August 23d, Mr. Robert Cushman Murphy, Curator of the Department of Natural Science of the Brooklyn Museum, sailed for Peru where he will spend three or more months in carrying out hydrographic and zoological researches in the Humboldt Current. The expedition is supported by an appropriation from the Woodward Memorial Fund of the Brooklyn Museum, although the American Museum of Natural History and the American Geographical Society have also made contributions for the work. Mr. Murphy will make a study of the life in the Humboldt Current, the cold waters of which sweep northward along the west coast of South America almost to the Equator and which are characterized by an extraordinary profusion of marine invertebrates and fishes. He will also make collections of the oceanic bird life which in no part of the world is more abundant and which is responsible for one of the important of Peruvian resources, namely, the guano industry. The guano islands will be visited and an attempt will be made to obtain motion pictures of the breeding colonies of birds. The plans also include investigations to determine the velocity of the Humboldt Current at various points along the coast as well as the temperature of the water, both of which are factors controlling the food supply of the guano birds.

Mr. Murphy is a resident of Brooklyn, residing at 272 Hicks Street, Brooklyn. He has high standing among the scientists of the country and is an authority on marine life, especially on sharks and whales. Once before he embarked on a whaler from New Bedford and was absent for a whole year at sea and at the whaling station on the South Georgia Island, southeast of Cape Horn. The Brooklyn Museum has hundreds of specimens testifying to his prowess as a sportsman and collector. He is expected back about the 20th of December, 1919.

During July and August, Mr. Herbert B. Tschudy, artist of the Museum, painted in the Yellowstone National Park, Wyoming, in the Grand Canyon in Arizona, and at other points in the southwest.

The drawings and color records made in the Yellowstone Park were chiefly of the geysers and hot springs. This material is to be developed later into decorations for the Museum, and during the coming season an exhibition will be given of these sketches.

An unusual amount of rainfall, certainly a great boon to farmer and cattleman, had changed the appearance of certain portions of Arizona and New Mexico, but in the Yellowstone Park and over a large part of the northwest the ranges were burnt out and forest fires were common in the timbered districts.

The Department of Fine Arts has received a munificent gift from Mr. Samuel P. Avery of antique Chinese Bronzes and a valuable collection of Cloisonné, which has recently been installed among the Cloisonné exhibits given by Mr. Avery some years ago. A detailed description of this gift will appear in the next number of the *Quarterly*.

Other gifts received by the Department of Fine Arts during July, August and September, 1919, are:—From Rev. Alfred Duane Pell, two cups and two saucers, Berlin, nineteenth century. From Hon. George Foster Peabody, a wash drawing representing Roman ruins, by Jan Weenix. From the National War Garden Commission, Washington, D. C., a bronze medal, symbolizing the war

service of the home gardens of America. From Mrs. Algernon Sydney Sullivan, a collection of American Colonial, early United States, and Confederate paper money; and miscellaneous coins. Mary Benson Bequest, nine medieval illuminated manuscripts on vellum, and one illuminated double page from an Italian Missal of the fifteenth century (in frame). From Mr. A. A. Healy, an oil painting by Bolton Coit Brown, entitled *Girl and Turtle*.

One purchase has been made: A carved oak court cupboard (*Batterman Fund*).

The following loans have been received: From Mr. John Hill Morgan, fifteen paintings as follows: *Portrait of John C. Calhoun*, by John Wesley Jarvis; *Portrait of Mary Chester Sully*, by Thomas Sully; *Portrait of Gustavus Myers*, by Thomas Sully; *Portrait of Elizabeth Cook*, by Thomas Sully; *Portrait of Samuel Myers*, by Gilbert Stuart; *Portrait of Theodore Gourdin*, by C. B. J. de Saint-Memin; *Portrait of Alexander Smith of Baltimore*, by C. B. J. de Saint-Memin; *Portrait of Margaret Mercer*, by Samuel Waldo; *Portrait of Elizabeth Byles*, by J. S. Copley; *The Death of Major Pearson*, by J. S. Copley; *Portrait of Miss Maynard*, by James Peale; *Portrait of Frances Peyton Tabb*, by an unknown artist; *Portrait of the Artist*, by Sir David Wilkie; *Portrait of a Man*, by M. J. Mierevelt; and *Game*, by Jan Fyt. From Mr. Walter H. Crittenden, two mezzotints (representing Biblical subjects), five pieces of furniture (three tables, one chair, and one sideboard), and six oil paintings, as follows: *River Scene*, by Eugene Boudin; *Landscape with Pool*, by Ben Foster; *Cornwall Meadows*, by Ben Foster; *Landscape with Houses*, by Gardner Symons; *Portrait of a Lady*, by C. W. Hawthorne; *Hillside in September*, by Frederick W. Kost.

The Department of Ethnology has received the following gifts during July, August and September, 1919: From Miss Elly Freund, embroidered sheep skin jacket. From Mr. Frank Wood, Maori chief's robe, New Zealand. From Miss Ruth Reeves, Italian Cotton curtain. From Mrs. Russell C. Langdon, two brass boxes for betel from the Philippine Islands; one Moro and one from Sultanate of Brunei. From Colonel R. C. Langdon, U. S. A., three kreeses and two knives from the Philippine Islands. From Mrs. S. H. Cummings, carved head of kauri gum from New Zealand. From the Misses Van Vleck, Chinese theatrical robe. From Mr. Elbert M. Moffatt, East Indian spiked chair used by holy men.

The following purchases have been made for the Department of Ethnology: Eskimo specimens from the Copper River, Alaska; a two-panelled screen and seven panels painted with pictures from the Ajanta Caves, India; seven pieces of Oriental textiles; a Turkish jacket; a Chinese bow; a pair of Indian cotton curtains; a bronze bell and six pieces of Græco-Buddhist sculpture.

The Museum has recently received as a gift from the Ocean Leather Company a very large specimen of loggerhead turtle. On examining the reptile in the immense crate in which it was shipped from Florida it was found to be alive and when weighed tipped the beam at 450 pounds.

A cast of the specimen is now finished and when the coloring is completed it will be placed on exhibition.

The complete skeleton is also being assembled in the taxidermist's shop.

The Department of Textiles has received as gift from Mr. André E. Rueff two samples of 16th century crimson Venetian velvet and one doll's handkerchief case containing two embroidered doll's handkerchiefs.

This department has been much encouraged by the warm appreciation shown by manufacturers and designers of its efforts to assemble samples of brocades, silks and velvets of historic, artistic and technical value with the idea of stimulating American industries and to procure specimens of other textiles which owing to war conditions it has been impossible for industrial firms to secure from abroad.

By special request and for the benefit of classes from the Brooklyn Botanic Garden the Museum has had on view during the summer seven cases of insects, caterpillars, moths and butterflies carefully arranged to familiarize the children with the species all gardeners must know. Four of the cases contained insects which in one or other of their metamorphoses are destructive to the products of the garden. One showed the species which are consistently the gardeners' friends, and two other cases were filled with specimens of butterflies and moths to be found in the neighboring Prospect Park, all clearly labelled with their familiar everyday names. Next year it is planned to have the life history of these various moths and butterflies fully represented so that the children may recognize not only the fully developed insect but the transitional forms of caterpillar and pupa as well.







STORAGE

